Kine WEEKLY

FILM SHORTAGE: C.E.A. ANXIETY

See page 3

LANA TURNER

...EVERY INCH A STAR!

though

"EVERY OTHER INCH A LADY"

with

RICHARD CARLSON

ARTIE SHAW AND HIS BAND

ANN RUTHERFORD · LEE BOWMAN

"It's a pleasure to introduce Miss Lana Turner . . . a new Metro-Goldwyn-Mayer star, and one destined to reach as far in selling tickets as any this great company has ever had. The picture will make a lot of do-re-mi for the theatres that play it . . . it is a certain hit!"

sez Hollywood Reporter

Trade Shows:

WED. & THURS. next at the EMPIRE,

Leicester Square. Times of Showing: 10.45 a.m., 12.50; 3.0; 5.10; 7.20 and 9.30 p.m.

PLEASE GIVE GENEROUSLY NOV. 11 REMEMBRANCE DAY

KEEP IT UNDER YOUR HAT . . . . . .

"THE WOMEN" . . . starring Norma Shearer, Joan Crawford, Rosalind Russell . . . all set to corner tomorrow's headlines! Trade shows to be announced shortly.

LONDON FILMS PRESENT

The LION HAS WINGS

By IAN DALRYMPLE

LONDON FILM

DISTRIBUTED BY UNITED ARTISTS

MERLE OBERON · RALPH RICHARDSON

JUNE DUPREZ · FLORA ROBSON · ROBERT DOUGL

ANTONY BUSHELL · BRIAN WORTH · AUSTIN TREV

DIRECTED BY

MICHAEL POWELL • BRIAN DESMOND HURST • ADRIAN BRU

PRODUCED BY

ALEXANDER KORDA

Associate Producer—IAN DALRYMPLE. Commentator—E. V. H. EMMETT (Courtesy G.B. N...)

"IDEAL KINEMA" WITH THIS ISSUE

Kinematograph WEEKLY

No. 1699 Thursday, November 9, 1939. Vol. 273

TRIBUTE TO KINE SHOWMANSHIP CONTESTS

See page 5

FILM SHORTAGE DANGER

Board of Trade Told of Exhibitor Anxiety

OFFICIAL PRICE CONTROL HINT

AN acute shortage of product is foreshadowed in the report of the Executive Committee of the C.E.A.

IT IS ESTIMATED THAT ONLY 384 FOREIGN FILMS AND 72 BRITISH FILMS WILL BE AVAILABLE FOR THE CURRENT YEAR, REPRESENTING A DROP OF 117 FOREIGN AND 83 BRITISH.

The allegation is made that American renters are holding up registrations and Trade shows owing to fears of future shortage created either by restriction of imports or of remittances.

NORMAL REMITTANCES TO AMERICA AMOUNT TO £10,000,000, AND THE DROP OF THIS AMOUNT TO APPROXIMATELY £1,000,000 IS REGARDED AS A MATTER OF THE UTMOST SERIOUS CONSIDERATION.

Discussions are now proceeding, it is revealed, with the American Ambassador on the subject of remittances.

£10,000,000 for American Films

In the course of its report the committee stated that for the first time in its history this country is unable to allow money to be exported freely to other countries, and it became known that the Government was discussing a proposal to limit remittances for films previously estimated at £6,000,000 a year to £1,250,000 a year. As the £ in relation to the $ has already depreciated, £1,250,000 expressed in dollars is actually worth something under £1,000,000 compared with the immediate pre-war value.

In the course of its investigations the Committee discovered that the actual amount remitted to America for film hire was nearer £10,000,000 than £6,000,000.

The effect both upon production in Hollywood and also upon imports to this country of a drop in receipts from £10,000,000 to something under £1,000,000 is one of the most serious calamities that has ever overtaken this Trade. The Committee made a close examination of the whole subject, and its conclusions are as follows:—

"If registrations of long films continue over the next six months, from October to March, at the same rate as for the first six months (and there is reason to suppose they will fall still lower), the total for the renters' year 1939-40, i.e., 384 foreign long films and 72 British long films, will be 117 foreign and 83 British long films below 1938-39, which year showed a drop as against 1937-38 of some 100 foreign and 93 British long films.

Figures of imports not being available, and deducing from general knowledge that there has been no particular decrease in the numbers of American films coming into this country at least prior to September, the conclusion appears to be that the American renters are holding up registration and Trade showing of films owing to fears of a future shortage.

"All these tendencies show that a further shortage of films raises a point of extreme danger to the continued existence of exhibitors. With fewer than 600 long films a year available, the exhibiting industry cannot function profitably. Of these at least 10 per cent. need to be actual first features, and a further 10 per cent. possible first features. The remaining 80 per cent. should all be second features, but in practice about 50 per cent. of the total supply is found to come into this category.

"Any legislation which tended to produce a still further shortage, either by restricted imports or remittances, would have to take into account the time-lag which would occur between its coming into operation and the creation of home production necessary to replace the shortage.

Official Price Control

"This, under present conditions of booking and release, would be at least nine months, during which time the position of the exhibitor would be commercially hopeless without some form of official control of film hire prices.

"In view of these conclusions, a meeting took place between the President and the General Secretary and the President of the Board of Trade. An exceedingly useful discussion took place.

"From other sources since that interview the Committee has learned that the Board of Trade discussions are now proceeding with the American Ambassador instead of with the American members of the K.R.S., and until their outcome is known, no one, of course, knows the problem to be faced.

"Provided permission is given to the

Continued on page 5

STAGGERING BLOW TO TELEVISION

BAIRD STATEMENT TO SHAREHOLDERS

THE knock-out blow dealt to the activities of Baird Television, Ltd., by the cessation of television broadcasts and the need to conserve the company's stocks and other assets are reasons given in a statement by Sir Harry Greer, the chairman, for the appointment of a Receiver.

The statement points out that the cessation occurred during Radiolympia, when the company's capital invested in stocks was at its maximum.

These sets, which had received great approval and interest prior to and at the Show, are consequently left on their hands as stock unsaleable until television transmissions recommence.

"We had already become very busily engaged in the manufacture and supply of large screen television receivers for theatres for the contract to which I referred at the last general meeting," the report goes on to state. "Work under this contract would have kept this portion of the works fully occupied for at least the next 18 months, and there was every indication that the work would be profitable. Through the cessation of television no further deliveries under this contract are possible.

"Shareholders will appreciate what a staggering blow this cessation has been to us at a time when we were definitely turning the corner and had come into sight of the reward which we have so long and assiduously sought. After years of development work the year 1939-40 showed every sign of marking an epoch when television would become a necessity.

"As soon as it became evident that work upon television must cease, steps were taken to conserve the company's stocks and other assets as fully as possible, and to retain in the company's service the key personnel. With the latter object in view, endeavours have been made to secure other work, but owing to the specialised nature of the company's work and activities, and the limited time that has been available, the board has not been successful in this respect.

Deutsch's Good News for Shareholders

OSCAR DEUTSCH

PEACE-TIME RECORDS BROKEN

Odeon Annual Meeting

THE high lights of Tuesday's well-attended (despite the war) meeting of Odeon Theatres, Ltd., at the Dorchester Hotel, included announcements by Oscar Deutsch that box-office takings were going up this year, notwithstanding the black-out, that the Group had again secured an extremely attractive programme of films, and that the discussions for amalgamation with Gaumont-British had been dropped.

"The business we are doing in some areas is truly remarkable," said Mr. Deutsch. "Strange as it may seem, peace time weekly record figures have been broken in the case of quite a number of theatres.

"One would naturally expect that black-out conditions would have been a great deterrent to kinema-going, but the maintenance, or in some cases increase, of our turnover is direct evidence of the hold that the valuable service we supply to the public has upon them."

Moonlight Helping, Too

He said that in some areas the bright moonlight nights had also materially assisted the company's turnover. Although turnover has naturally increased in reception areas, there was as yet no evidence of any material drop in the evacuation areas.

Mr. Deutsch suggested that this might, of course, be due to the attractiveness of the product that has been shown week after week since the outbreak of the war.

The success of running a kinema business is dependent upon showing films which are attractive to the public. Mr. Deutsch said that he had again succeeded in securing such films for the present year. They included "Lambeth Walk," "Mikado," "Spy in Black," "Good-bye Mr. Chips," "Wuthering Heights" "Nurse Edith Cavell," "The Lion Has Wings," "Stagecoach," "Three Smart Girls Grow Up," "Q Planes," "Love Affair," "Four Feathers," etc., etc.

Had it not been for the war, Mr. Deutsch was sure that the box-office takings would have increased considerably.

"Even as it is," he said, "we have, since the completion of the accounts under review, maintained our turnover as compared with the previous year, apart from the period of compulsory closing."

One for the M.O.I.

Mr. Deutsch congratulated the Films Division of the Ministry of Information. Is this the first pat on the back M.O.I. has received? Under the able directorship of Sir Joseph Ball, the Films Division, he said was responsible for Alexander Korda's film, "The Lion Has Wings," which has been booked by the Odeon.

G.-B. Deal Dropped

Referring to the discussions with Gaumont-British, Mr. Deutsch pointed out that in view of the altered international conditions, it was decided not to proceed with these.

About the future Mr. Deutsch was a little cautious. He agreed that in making a profit of £509,990 the company had handsomely exceeded his estimate that a full year's profit should amount to £460,000.

"But," he said, "I am sure you would not ask me to make any forecast under the present conditions. I can tell you, however, with absolute conviction, based on a careful analysis of our business since the outbreak of war, that there is a widespread national demand for the type of entertainment which we provide, and, while the company naturally lost money during the period when the theatres were compulsorily closed, we are now back to normal in most areas.

"Instead of there being any lessening of the normal demand, there is, in fact, every indication of an increase."

This he regarded as being readily understandable because under present conditions the average citizen needs even more distraction from the mundane things of everyday life.

"We have," he said, "an even more important duty to fulfil in war time than in peace time as our patrons look to us to supply a service which is regarded by some as almost as essential as food, and although I will not attempt to disguise the fact that conditions are difficult, I am encouraged to believe that with the same spirit to win through the colossal task which has been adopted by the nation generally, we in Odeon will do our part to keep pace with our patrons until the day shall dawn when justice will triumph over the spirit of evil that has come upon the world, and we shall once more be allowed to continue in those peaceful and law-abiding channels for which surely we were sent upon this earth to traverse."

Investments—Cost and Value

Referring to the balance-sheet items, Mr. Deutsch said that the increase of £1,840,524

Continued on page 5

Nat. Register for Projectionists

GUILD SUGGESTION

A national register of projectionists throughout the country, which would be a check up on men entering the fighting services, in order to fit them in on return was urged by a London Projectionists' Guild member at the Court meeting on Sunday.

F. H. Woods was sympathetic to the idea, but foresaw practical difficulties. Some months ago he had sent out printed forms asking for particulars of Guild members and ex-members; out of 700 sent out, only about 60 had been returned.

The war time policy of the Guild was discussed at some length, and the position of the projectionist regarding the Schedule of Reserved Occupations was raised. The complaint was also made that projection was still regarded officially as an unskilled occupation.

The President recalled that in the first issue of the KINE. following the outbreak of war, exhibitors had been strongly advised to take steps to reserve the services of all managers and chief projectionists over the age of 35; he was not aware that anything had since transpired.

G. J. de Wan stated that the official attitude was that a projectionist was only exempted if he were a projectionist-electrician, and could be regarded as indispensable to the maintenance of the building.

FILM PRODUCTION BY C.E.A.

Cooperative Scheme Under Consideration

At Tuesday's meeting of the Executive Committee of the General Council of the C.E.A. there was a discussion concerning the following resolution from Leeds:—

In view of the likelihood of a great shortage of films the co-operative production of films should be immediately considered and as a preliminary step, representations should be made to the Board of Trade to have the six months' booking period of British films deleted from the Films Act.

It was stated no action could be taken until the Committee knew what emerged from the discussion between the Board of Trade with the American Ambassador.

A second resolution from the same branch alluding to the disastrous effect of any limitations of the films available to exhibitors had been given effect to.

EXHIBITORS' MUTUAL INSURANCE

NO GOVERNMENT GUARANTEE

A resolution from the Leeds branch asking the Executive Committee to give immediate attention to the formulation of a scheme of mutual insurance of independent exhibitors against war risks is commented upon by the General Secretary, as follows:—

The Government has very firmly declined to guarantee any scheme against war risks, and members have been advised that some voluntary schemes were in existence, but one and all indicated that such schemes were not of any use, as they could only meet claims up to the extent of their funds.

What the members indicated that they wanted was a scheme whereby the Government guaranteed that the Insurance Committee in return for an extra premium would pay the full loss up to the amount insured. If this is what the members want such a scheme is not available, as the Government has definitely decided that it will not undertake the risk.

The Government has intimated in the Press that it is introducing a Bill this week to stop people inviting subscriptions to insurance schemes of this kind and there will be heavy penalties for advertising such schemes.

If members really want and will only be satisfied with a scheme that has the backing of the Government they may express approval of a mutual scheme as extremely desirable, but when it comes to appending a signature on the dotted line they will simply say that it is not what they want.

The Government's refusal has always been very definite and has just been confirmed by a committee which the Government set up to report generally on the question.

KINEMATOGRAPH WEEKLY

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MUTUAL BENEFIT

THANKFUL as we must all be to hear the tidings of normal closing hours, it must be realised that at the moment this is only a partial alleviation of the exhibitor's chief trouble. If every kinema could be satisfied with the patronage of its immediate neighbourhood, the Trade as a whole would be much more enthusiastic in its welcome of the eleven-o'clock rule.

As it is, however, we are dependent to a very great degree upon the facilities for public conveyances, and if they cease functioning at 10 p.m. we find people are almost as limited in their hours of entertainment as they were before. Those within walking distance of the hall are the only ones who can take advantage of the extra hour, unless we count the small and rapidly disappearing band who use their cars for pleasure.

Public transport is so essential a service in community life that the prosperity of practically all businesses—certainly our own—is dependent upon it. Buses and trams have not been taken off the streets at ten o'clock just as a whim; they are an expense, in these days, which can only be justified while they are revenue-producing.

Here, then, is a clear case of mutual support. People will not go to their normal entertainment if the conditions make every outing an inconvenience and an effort; in the same way they will not want to use public transport unless there is somewhere to go. So a concession on one side must be promptly balanced by one on the other.

One of the first districts to show readiness for the extension of bus services, in order to fit in with the later closing hours of the kinemas is, we notice, Bournemouth. It is worth remembering that the public spirit of the C.E.A. vice-president is a conspicuous feature of the social and municipal amenities in this area, and one may perhaps wonder whether the vigorous personalities of other exhibitors might not get similar concessions in their own districts.

There are not many trades or professions richer in councillors and aldermen than our own. It would be a great and widely appreciated public service, not without its own reward, if they could use their influence and power to secure adequate transport for the picture-going public. To provide such service would bless him that gives and him that takes.

PROPAGANDA—AND THEN

WE have shown the world what we can do in the matter of propaganda films. Not so quickly or completely as some people would have preferred maybe, but we are all a bit impatient these days. What we have proved is our ability, and the public reception.

There is another side to the powers of the film to present national sentiment, however, which in the long run may well be of far greater importance than stories of what we have achieved; for, after all, there is no need for recruiting films these days.

Our public is not an unintelligent one, and it is beginning to ask for some statement of our war aims. This is no light demand, but if it is the subject of our Government's thoughts—as it must be—the education of the public on parallel lines is an urgent necessity. To help in this there is no agency as efficient as the film.

Long Shots

BENEVOLENT FUND EFFORTS — NO HOME COUNTIES DINNER — THE ARMY FILM PROBLEM—A BLOW FOR BAIRD—DEUTSCH AND HIS SHOWMEN — PAUL KIMBERLEY BEREAVED

THE Benevolent Fund Committee had a long meeting on Tuesday lasting over two hours, the subject of their deliberations being ways and means from now to the end of the Fund's year in March next. I met the members on their way out and had a chat with Reginald Bromhead on the difficulties which beset the Fund committee.

EVERY effort is being made to keep the grants at their present level without reduction, and this has to be done in face of a seriously diminished income. The necessary abandonment of the performance arranged at the State, Kilburn, which the King and Queen had promised to attend, was the heaviest blow, but that was not the only one.

SERIOUS decreases of revenue have resulted from the closing of kinemas during September and restricted hours since, these having greatly diminished the income normally accruing from the L.C.C. Sunday Charity Fund. A further source of income which has been affected is that from the 25 per cent. of proceeds from special charity performances which last year amounted to £3,159 12s. 1d.

THERE will be no London and Home Counties Branch C.E.A. dinner this year. This function, which has vied with the parent Association's dinner for brilliance and gaiety, is the first victim of the war-time black-out. Guests have usually come from all over the Southern area to this event, and, naturally, lack of travelling facilities as well as the general inappropriateness of holding it at this time led to its abandonment.

WHILE the C.E.A. General Council was holding its meeting yesterday the Council of the K.R.S. was meeting to receive the report of its members who had been endeavouring to work out a solution of the films for the Army problem.

THE Royal Naval Film Corporation has operated so smoothly and so well that the hope was entertained that the Army scheme would work on the same excellent lines. Differences have been introduced which prevent this, and while renters are eager to supply films for Army purposes, they feel they have a trustee interest in the films being shown, their projection, treatment, transport and repair, which cannot be properly interpreted if the films pass entirely out of their hands.

SIR ADRIAN BAILLIE informs me that the daily press is publishing highly inaccurate details concerning the scheme without first consulting him. The sub-committee, elected by the first committee of twelve, would consist of not more than eight members, and would meet once a week, preferably at the War Office, he said.

THE final decision concerning the meeting-place will naturally be left to the committee members, but the War Office will provide facilities if they require them. Distribution of the films to the troops will be through N.A.A.F.I.

THE Committee of West End kinema proprietors has been considering again the problem of staggered opening in their area, and an approach is to be made to Sir Alexander Maxwell on Friday with a view to getting the 6 p.m. closing varied to a later hour, possibly midway between the present alternative hours of six and eleven.

NO one who has been closely in touch with television efforts during recent years will withhold sympathy from John Logie Baird, who sees in the calamity which has overtaken the company bearing his name the snatching of success from his grasp after years of patient effort.

IN the years to come his name will have the pioneer importance in television that William Friese-Greene has in kinematography, but that is probably small comfort to him at the present moment. It is to be hoped that the exploitation of his patents in more peaceful times may bring him the reward he so greatly deserves.

IT was necessary last week to be guarded in the paragraph on page 3 dealing with Baird Television affairs, as a premature statement might have involved difficulties. It had to be sufficient to say that a statement would be made; this was issued to shareholders early this week, and is summarised in another column.

A ROOMFUL of smiling shareholders is a very pleasant sight in this Trade; the pity of it is that it is not a common sight. Anyway, the Odeon proprietors were obviously very much at their ease, and nobody could grudge Oscar Deutsch his session of triumph, for he has completed a year's work in splendid fashion.

R. C. BROMHEAD who urgently appeals for support for the Benevolent Fund

WHEN we were talking together immediately after the annual general meeting there was, however, no accent of triumph in his tone. He was, of course, pleased at the reception given to the account of his stewardship, but turned calmly and with typical concentration on the next job.

THIS was to present to some of his managers the trophies won by them in the KINE. showmanship competition. Mr. Deutsch has a happy faculty of making his men realise they are co-partners in the Odeon regime, and their wholehearted loyalty is an obvious return of the compliment.

A FEW genial and kindly remarks were all he permitted himself before handing over to three of his men, who were runners-up, replicas of the big silver shield which my readers will remember was won by Reynolds Roberts, of the Ritz, Wallsend, an A.B.C. house. This, by the way, was presented to him by Arthur S. Moss last week.

TO return to the Odeon men, it was a graceful act to make the handing over of the plaques a ceremony which the shareholders of the company could watch and appreciate; the managers themselves, S. J. Channing, of the Regal, Camberley; Sam Newberry, of the Odeon, Norwich; and C. E. Stead, of the Odeon, Finchley, were obviously gratified by the importance of the occasion.

THEY were guests at a little informal lunch on Tuesday at which W. J. Taylor presided. I should mention that, in addition to the replicas of the silver shield for showmanship which the KINE. gave, the Odeon circuit signified its recognition of the outstanding work done by presenting a cheque to each of the three showmen

BEN GOETZ RESIGNS

KINE.'s New York Cable from the "Motion Picture Herald"

BEN GOETZ resigns from M-G-M British. Production will recommence in London as soon as physically possible.

FILMS EXEMPT from neutrality legislation as passed, except in respect of shipments in U.S. vessels to belligerents.

KORDA attending annual U.A. stockholder meeting on November 14; company is delivering during the next few months fifteen films at an aggregate cost of fifteen million dollars.

HARRY COHN scotches the rumours that Columbia is being sold.

HAYS OFFICE policy is neutral on war pictures, despite complaints from Church and Peace Groups.

RKO-RADIO has ready seven top films costing seven and a half million dollars.

TWENTIETH CENTURY-FOX net for thirty-nine weeks to September 30 is $3,152,595, and third quarter profit $827,069.

AND on this approach of business to normality, Mr. Deutsch's experience as an exhibitor is borne out by Sam Eckman, Jun., as a renter. He told me on Tuesday that M-G-M business was most gratifying. Not only was it his general experience that conditions had reached normal, but that in many situations box-office receipts had been abnormal. This is very heartening news which gives proof, if indeed it were needed, of the inherent soundness of our Industry.

ALTHOUGH those who knew her well could see it coming, the death of Mrs. Paul Kimberley last Thursday was still a shock, and the sympathy of all will go out to Paul in the great loss he has sustained. She had a very big circle of friends in the Industry whose personal association had always been strengthened at the C.E.A. annual conferences until the last two years, for she was as hard a worker on the social side of the Trade Exhibition as her husband was on the business side.

WE knew, of course, of the very serious state of her health which led up to a major operation some time ago, but when inquiries proved that she was still suffering, her friends drew their own sad conclusion that there was little hope of recovery. She died at Parkstone and the funeral took place at Bournemouth on Saturday last.

SO many friends in the Trade sent messages of condolence, as well as wreaths—there were between forty and fifty—that Paul Kimberley has asked me to let the senders know how much he and his two daughters and his son have appreciated these tokens of sympathy, for which they are deeply grateful.

AN unpretentious though important record of the early days of the war as seen in London has been made by the G.P.O. Film Unit, and may in future years be a page of history for contemplation by those who come after us. It is being released at the Regal, Marble Arch. The title is "The First Days."

ITS especially valuable shots are those showing glimpses of A.R.P. preparedness, of those praiseworthy evacuation efforts and precautionary services. The commentary is intelligently composed and spoken and the whole is a capital topical featurette.

VERY cheery crowd—mostly Press and publicity people—gathered to wish all the best to the Industry's latest lovebirds. Hope Williams, of Quigleys, and Peter Burnup, of the *News of the World*, were married on Monday, and at a Soho hotel their personal friends came in to give them a send-off.

IT was an entirely informal gathering, and, as everybody knew everybody, a very jolly little meeting ground it turned out to be. On behalf of many colleagues outside the immediate radius I should like to pass on to Hopie and Peter an omnibus vote of congratulation.

THE organ at the recently-opened Granada at Kingston is reported to be one of the finest Wurlitzers in Europe, but how nearly it came to foregoing its corporate existence on this side was related to me on Friday by Major S. J. Wright. Brought from New York, the ship upon which it was loaded had to run the gauntlet of a U-boat attack and then for a week or so mystery enshrouded its whereabouts. Eventually it was discovered at a port "somewhere in England." Major Wright had to arrange transport from London to bring the components to town, where it was erected by Stuart Barry.

TRAINING of women as projectionists is becoming an acute problem as one youth after another is withdrawn from projection boxes for military service. Leading circuits have been obliged to consider the possibility of training women in projection-box duties, and plans are being made.

PRELIMINARY moves include the asking of permission to female employees of kinemas to make application for posts as projectionists, and in one or two cases women intending to take up this work have been receiving tuition in the projection room previous to the opening of the programme.

A.R.P. headquarters at Gillingham, Kent, are discovering the power of the kinema to compel the public. A woman walked into the office last week to ask for a gas-mask. She explained that she had not applied for one before, but now she had not applied for one before, but now the kinema management would not let her into the pictures without one.

THE STROLLER

Close-Ups

By

Screencomber

FILM SHELVES

THAT there is still money to be made out of the film business, as distinct from in it, is proved by the enterprise of Wart Winkleheim, who has just floated Film Shelves, Ltd., with tremendous success. Wart has already secured a contract from one of our major studios, and his factory is working day and night to keep abreast of the demand.

Wart worked out that having completed, or half completed, a production, the producer must do something with it. A number of suggestions could, and have, been made, but not all of them practical, so Wart struck on the idea of supplying the shelves on which to shelve them.

At the present rate, with the demand increasing rather than otherwise, Wart works out that he will be a millionaire before the end of 1940, that is if the shareholders are sufficiently sporting to keep the company afloat till that date.

OUR CAVIARE CAVIL

THIS column's recent protest against the shortage of caviare and its adverse effect on the film critics, has not been in vain, for at a recent Press screening of "The March of Time," caviare was served for the first time since the war. At first the critics were frankly incredulous, and some pathetic scenes were witnessed when, starved of their caviare for so long, they failed to recognise their once beloved little black pellets.

Even the Press agent burst into tears when one half-crazed, caviare-starved newspaper man asked if he could borrow an air gun, under the impression that they were ordinary air-gun pellets.

The Official Caviare Taster to the Critics' Circle then volunteered to test their genuineness, and when this expert pronounced it real some heart-rending incidents resulted as tough, hard-boiled critics cried on each others shoulders, while others ran round in circles, making little whinnying noises and giving short, sharp barks of delight. Some rubbed it in their hair, and others smeared it over their face and hands or poured it in their ears. Only the prompt action of two colleagues saved one film journalist, half demented with joy, from diving into the caviare and smothering himself in its ecstatic, but deadly embrace.

CRISIS NEWS

STALEMATE has been reached in the Herr Adolf Screencomber war of nerves. Herr Screencomber, who, it is stated, is frankly baffled by the recent turn of events, spent the week-end in the seclusion of his secret retreat, hidden away from prying eyes by the gasometer of the Bermondsay Gasworks.

It is claimed on the highest authority that the Furore was in continual conference with his numerous advisers, including Doktor Globules, Herr von Acidrop and General Boring.

Among the matters discussed was the reply from M. Stalling. "Looks like he is trying to stall us," remarked Doktor Globules jocularly.

"Stalls? Then he'd better produce his L.C.C. seating plans," laughed General Boring.

"My patience is exhausted," cried the Furore.

"Then how about a game of bridge, so we can all play," riposted Herr von Acidrop.

"Or let's get somebody in to make a fifth at pyorrhœa," climaxed Doktor Globules.

"All I asked for was the earth, and they give me the air," screamed Herr Screencomber, bursting into tears.

"See, our Furore cries for justice," shouted the Herr Doktor, pointing dramatically at the weeping figure. "You know damn well our Furore cries from gin," replied General Boring, sniffing suspiciously at the recumbent form.

BLACK OUT-RED IN

John Anderson, my Joe John,
When first we were acquaint,
You ordered us a black-out,
With gallons of dark paint
And though no doubt in your head, John,
You think it rather fun,
Your black-out put us in the red,
That's what it's been and done.

GRETA THAN EVER

GARBO, according to the Press, clowns for all but ten minutes in her new Ernst Lubitsch production, but from what I can read in the advance reports the rôle is only a light comedy one. I will not be content, and, to do her justice, I don't suppose Garbo will, until she takes a real low comedy rôle, such as Widow Twankey in "Aladdin" at Drury Lane. Think of the crowds that would attract, and think of Garbo reciting:

I'm the Widow Twankey, mother of Aladdin.
My life, as you may guess, has been a pretty sad 'un.
Perhaps that is the reason that I sit around and groan.
Perhaps that may explain just why "I want to be alone."

A photograph taken at the Odeon meeting when Oscar Deutsch presented KINE Showmanship awards. Left to right: S. Newberry (Norwich). Oscar Deutsch, the KINE Editor, C. E. Stead (Finchley) and S. J. Channing (Camberley).

National S.O. Proposal

TRADE UNIONS WANT SAFEGUARDS

OPPOSITION to the extension of Sunday opening in areas where no trade union agreement existed between the N.A.T.K.E. and exhibitors was voiced by a deputation of the union which waited upon the Home Office on Tuesday. Conditions of employment in such areas were already unsatisfactory and granting of Sunday opening would worsen them.

The deputation consisted of F. Donovan (Manchester), H. R. Wright (London), R. Finnigan and T. O'Brien (president and general secretary respectively).

Additional safeguards, it was contended, should be imposed upon those already existing under the present Sunday Entertainments Act.

The deputation were sympathetically received.

T. O'Brien, after the meeting, said that he was satisfied that there would be no general Sunday opening of kinemas, and in those areas where Sunday opening was being considered, it would not be permitted indiscriminately, but would be the subject of careful examination of the reasons which would make such Sunday opening desirable.

He believed that after to-day's representations, the all-important matter of the kinema employees being safeguarded would not be overlooked and would probably become a governing condition.

E.T.U. Attitude

Manchester kinema operators' branch of the Electrical Trades Union, at a meeting held on Sunday, adopted a resolution stating that the branch, "though opposed to the Sunday opening of kinemas, recognises that the Government may foster Sunday opening as a means of countering public unrest."

It therefore requested the executive committee of the Manchester area of the union to watch the situation and to get the help of the T.U.C. and the Parliamentary Labour Party in oposing any attempt to introduce a seven-day working week.

Continued from page 3

ODEON—G.B. DEAL

Discussions Not Proceeding

in investments covered, firstly, the cost of acquiring the shares of 88 companies (operating 98 theatres) over which, as far as 82 companies were concerned, the company had an option to purchase from the vendors at a price representing the actual cost of the theatres, no payment having been made for the actual goodwill of the premises, and, secondly, the advances made to such companies. The present-day value of the theatres is largely in excess of the cost.

"Skeleton in Cupboard"

In view of the satisfactory report and accounts and also current developments, shareholders' comments were mostly of a favourable nature.

Mr. Hooker said that he had looked for a "skeleton in the cupboard," "but," he said, "frankly I have failed to discover one." Mr. Hooker also congratulated the board on their decision to reduce the company's debenture debt as soon as possible.

Replying to A. W. Thomas, who asked about the incidence of E.P.D. this year, the CHAIRMAN said that it was very difficult to answer in regard to this at this juncture because the subsidiaries individually, of course, were taxed, and it would be very difficult to say what the effect would be. "We shall have pleasure, however, in paying whatever is our rightful and lawful amount to the Government to help to pay for the troubles we are in," he added.

The report and accounts were unanimously adopted and a hearty vote of thanks was accorded to the chairman, directors and staff.

Local Government Interference

In replying to a vote of thanks proposed by Col. Burton, Mr. Deutsch made some strong remarks about local interference. He made the point that the Industry was controlled not so much by the Government as by local governments. "It is a very long and sad story," Mr. Deutsch said, "that has gone on for many years and is one that in peace time, which I hope will not be far away, the Industry must seriously tackle."

In conclusion, Mr. Deutsch gave an amusing anecdote about the chairman of the Royal Commission set up to investigate the kinema Industry, who once came to him and asked him what he thought was one of the most important things for him to do as chairman of the Commission, upon which he (Mr. Deutsch) referred him to the Cinematograph Act, 1908. "I think he appreciated the point," said Mr. Deutsch.

HOVE BANS FILM

Without Seeing It

When the manager of the Lido Cinema, Hove, asked permission to screen "Professor Mamlock," the Russian-made film showing horrors of Nazi concentration camps, the Watch Committee banned the film without seeing it.

Alderman E. J. Thompson said:

"If this film is shown it will breed hatred towards the German people, and Hove does not want to contribute to this."

"Professor Mamlock," previously banned by the Censor, has not been generally released, but it is being shown in Brighton this week.

SHEFFIELD'S CLOSING HOUR

Until December 12, when the Licensing Bench will reconsider the matter, Sheffield kinemas will close at 10.30 p.m.

Irwin Mitchell applied for later closing hours on behalf of the Sheffield C.E.A. Branch. Superintendent C. Bristow said he thought that Sheffield ought to give concession over the recently confirmed 10 p.m. closing. "It does separate the time from public-house closing time, and so reduce road congestions," he added.

Chairman: "Would it make things better if we suggested 10.30 p.m."

Mr. Mitchell: "It would be something we should be grateful for."

After carefully considering the matter, the Chairman of the Bench said that further consideration would be given on December 12, when the Licensing Bench would again be in session.

The Kine Showmanship Trophies

PRESENTED TO ODEON MANAGERS

After the Odeon shareholders' general meeting, Oscar Deutsch, the chairman and managing director of the Circuit, handed to three Odeon managers the trophies presented by THE KINEMATOGRAPH WEEKLY to the runners-up in the annual showmanship competition.

MR. DEUTSCH said: "I do not think a more suitable day could have been chosen for the pleasant duty which I now have to perform, as the results about which you have just heard could not have been achieved without the efforts of every member of the organisation.

"A great deal of the time and skill of our managers is devoted to publicising in various ways the films booked to their theatres, and it is gratifying to me that the KINEMATOGRAPH WEEKLY encourages all managers to maintain a high standard of publicity by presenting annually shields to the most consistent showmen of the country.

"For the past three years I have been very pleased to see that our managers have taken a large proportion of the leading places in this competition, and although on this occasion I am not presenting the first prize, it is good to note that three of our managers are represented in the eight awards and two others of the Odeon Circuit have been given honourable mention.

"I had hoped that we should have completed the hat trick by having the winner three years in succession, but it is not to be. I am informed, however, that S. J. CHANNING, of the Regal, Camberley, who heads the list of runners-up, was separated by only a very few points from the winner, and Mr. Stead, of Finchley, and Mr. Newberry, of Norwich, were close on his heels, and it gives me very great pleasure to congratulate all three on very meritorious performances.

"We are now operating under rather different conditions from those obtaining during the past three years, but I have no doubt that every effort will be made to maintain this high standard, because publicity and exploitation form an essential part of any kinema business, and although most of our efforts are now directed towards preventing that man Hitler from getting any of the limelight, we shall still seek for opportunities of continuing to make the public kinema-minded.

"The thanks of everybody are due to THE KINEMATOGRAPH WEEKLY for their very great interest in this side of our business, and I should like to add my personal thanks to Mr. Rayment, Editor of THE KINEMATOGRAPH WEEKLY, for his noteworthy efforts."

The replicas of the big silver shield were then presented to:—

S. J. CHANNING, Regal, Camberley. A County manager now operating under the Odeon banner.

C. E. STEAD, Odeon, Finchley.

S. NEWBERRY, Odeon, Norwich.

Each of the plaques handed over by Mr. Deutsch was accompanied by a cheque from Odeon and a copy of "The Complete Kine. Manager."

An informal lunch was tendered to the recipients and attended by the chief Odeon theatre executives.

Continued from page 3

"The Lion Has Wings"

C.E.A. ATTITUDE ON PROPAGANDA FILMS

Americans to remit a proportion of their film rentals to the U.S.A., the Committee is in apprehension or pessimism until it is serious decline in the major companies' imports.

"However, the report continues, no useful purpose will be served in indulging either in apprenhension or pessimism until it is known what is the actual problem that has to be faced.

A.F.S. Training

Members of the C.E.A. were strongly advised to get as many employees as possible trained in Auxiliary Fire Service methods, because it will enable them to provide the necessary fire service that will be required. If members do not make this provision they need not be surprised if the authorities insist upon conditions which may be much more onerous as well as costly. A Home Office circular on the subject to local authorities is expected to be issued in a week or so.

It is realised that this training has been received in a number of districts.

Members should also be urged to extend as much co-operation as they can with their staffs by assisting in any necessary arrangements as to times when they may run a little into the starting time of employment.

"Lion Has Wings" Release Details

The Committee discussed at some length the release of "The Lion Has Wings" with with Sir Joseph Ball, of the Ministry of Information.

When it was pointed out that an early release was essential Sir Joseph was told that there were no dates available this side of Christmas, and that the film could only be played by arranging a transfer, which would probably necessitate paying in advance for the film so transferred.

Ultimately, the discussion boiled down that the price should either be 25 per cent or a reasonable second feature price percentage, or flat, and bookable by itself.

It was left to the Trade Show to decide, and as exhibitors promptly said they liked the film the rental became 25 per cent.

The report continues: "If any delegates want to tell the president and general secretary that they ought to have taken a firm line at the outset and to have insisted that the film should be supplied either for nothing or next to nothing, it is as well to add that we were given to understand that the film started with a circuit booking at 30 per cent. The necessary circumstances for the presentation of any ultimatum were, therefore, lacking."

The film appears to be booking well and the Committee is pleased to be able to lend its support as an acknowledgment of many services which Sir Joseph Ball has rendered to the Trade in recent times.

The point has been raised and the Committee is taking it up with Sir Joseph Ball that any future propaganda films should be bookable on flat rentals and generally in a manner similar to that in operation during the last war.

The Red Cross Appeal

As regards the appeal issued by the Lord Mayor of London on behalf of the British Red Cross Society, the Committee anticipated that no one will accuse this Trade of any unwillingness to take its part in any charitable effort, but it feels that the local appeals will, by reason of their local influence, make first call.

Any recommendation, therefore, for the National Fund, would be extremely difficult to bring to a successful conclusion.

The Committee did not think that any useful purpose would be served by the president and vice-president continuing to serve upon the Committee.

Modification of Bars.

Another resolution from Leeds urging that the pre-war evening classes should be modified so as not to exceed four miles of the Borough City Boundary, whichever is the greater, was also reported upon.

The Committee reported that it is quite prepared to resume discussions with the K.R.S. on the subject of bars where they left off just before the outbreak of war, and already understands that the K.R.S. will be willing to resume as soon as their members have straightened out a few of their present problems.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., NOV. 9 AND WED., NOV. 15

Thursday

Fifth Avenue Girl (*RKO-Radio*)

Cambridge Theatre. **3 p.m.**

Cast: Ginger Rogers, Walter Connolly, Tim Holt, Verree Teasdale, James Ellison, Kathryn Adams, Franklin Pangborn. **Director:** Gregory La Cava.

The story commences when Walter Connolly, an unhappy millionaire, seeks refuge from his family—Verree Teasdale (his wife) and Tim Holt and Kathryn Adams (his son and daughter), respectively—and goes to a park. He falls in conversation with Ginger Rogers, an unemployed girl, whose happy outlook on life inspires Connolly to persuade her to help him celebrate his birthday.

When the members of his family read a newspaper account of the spree the next morning they are shocked, but, for the first time in many years, they show an interest in him. Connolly decides to hire Ginger to help him enjoy himself.

Wanting to get rid of the girl, his wife calls in a psychistrist, who finds Connolly well, but recommends treatment for her instead. It is then arranged that Tim should woo Ginger away from his father. Complications arrive when Kathryn seeks Ginger's advice on her unrequited love for the family chauffeur, James Ellison. The climax arrives with Ginger finally making Connolly's home life permanently happy, settling Kathryn's love affair and finding romance herself with Tim Holt.

Friday

Blind Folly (*RKO Radio*)

Own Theatre. **11 a.m. and 3 p.m.**

Cast: Clifford Mollison, Lilli Palmer, Elliot Makeham, David Horne, Leslie Perrins, Anthony Holles, Gus McNaughton. **Director:** Reginald Denham.

A Canterbury production, produced by George Smith, "Blind Folly" revolves around the activities of Clifford Mollison, a quiet young man residing in the country, who suddenly becomes the proprietor of a large night-club, through the sudden demise of his brother.

Visiting the club, and bewildered by the excitement, he is taken under the protective wing of Lilli Palmer, his late brother's secretary. Complications arrive when two crooks appear and demand their share of the loot hidden by the late owner.

The manner in which the young man outwits the criminals after a thrilling car chase marks the climax of a long sequence of exciting and suspenseful adventures.

Monday

Timber Stampede (*RKO-Radio*)

Own Theatre. **11 a.m. and 3 p.m.**

Cast: George O'Brien, Guy Usher, Morgan Wallace, Marjorie Reynolds, Bob Burns. **Director:** David Howard.

George O'Brien, a cattleman, alarmed, discovers crooks are attempting to rob him and his fellow cattlemen of timber by pretending to build a railroad through the rich Wagon Wheel country. Marjorie Reynolds, a young newspaper woman, unwittingly aids them by writing a glowing report of their activities.

The sheriff who investigates the taking out of fraudulent letters to homesteads amongst the timber is killed by a gunman hired by Usher, one of the crooks. Later, however, a friend of O'Brien's bribes a photographer to take a picture of Usher paying O'Brien off for his supposed homestead. By means of the picture Miss Reynolds is convinced of the real intentions of the crooks, and O'Brien, after a thrilling gun battle, makes the country once again safe for the cattlemen.

Angels Wash Their Faces (*Warner*)

New Gallery. **3 p.m.**

Cast: Ann Sheridan, the Dead End Kids, Ronald Reagan, Bonita Granville, Edouardo Cianelli. **Director:** Ray Enright.

This story sees the famous band of urchins in their element co-operating with the forces of the law to unmask an arson gang, headed by Cianelli. The story blends powerful drama with high comedy, and was directed by Ray Enright, famed for his tense action stories.

Tuesday

The Rains Came (*20th Century-Fox*)

Century Theatre, Soho Square. **11 a.m., 3 p.m., 6.30 p.m.**

Cast: Myrna Loy, Tyrone Power, George Brent, Brenda Joyce, Nigel Bruce, Maria Ouspenskaya, Joseph Schildkraut, Mary Nash, Jane Darwell, Marjorie Rambeau, Henry Travers, H. B. Warner. **Director:** Clarence Brown.

Louis Bromfield's great novel and world's best-seller is brought to vivid life in Darryl F. Zanuck's magnificent production of "The Rains Came." It is a powerful story of human emotions worked up to breaking point with amorous Lady Hesketh torn between the fascinating Major Rama Safti and Tom Ransome, a worldly ghost of her past as the main motif.

Terrible ravages of nature in revolt—highlight of the novel—have been reproduced with vivid, awe inspiring realism, and form some of the most spectacular scenes ever screened.

Myrna Loy, Tyrone Power, and George Brent are starred in the rôles of Lady Hesketh, Major Rama Safti and Tom Ransome. Brenda Joyce, newest discovery, plays the rôle of young Fern Simon.

Clarence Brown, the director, has kept faithfully to the mood of the book. Philip Dunne and Julien Josephson wrote the screen play. Harry Joe Brown was associate producer.

Hoots, Mon ! (*Warner*)

New Gallery. **11 a.m.**

Cast: Max Miller, Florence Desmond, Hal Walters, Devina Craig, Garry Marsh, Edmund Willard. **Director:** Roy William Neil.

Max Miller in his latest Teddington comedy, "Hoots, Mon!" provides the merry funster with an appropriate musical setting to a fast and furious story about jealousy in the "profession." Opposite Max is Florence Desmond, who proves a worthy foil in their battle of wit.

Valley of Terror (*Exclusive*)

G.-B. Theatre, Film House. **3 p.m.**

Cast: Kermit Maynard, Harlene Wood, John Merton, Jack Ingram. **Director:** Al Herman.

Adapted from the best-seller by James Oliver Curwood, "Valley of Terror" concerns Maynard, a fearless cowpuncher, who is framed by a gang of racketeers who plot to rob Harlene Wood of her ranch on which, unknown to her are rich mineral deposits. Maynard conceives an ingenious plot to retrieve the property and bring the culprits to justice. The intervening action is fraught with excitement, hard riding, fights, plots and counter-plots. A charming romance and a rich vein of comedy runs through the story, which is set against a background of scenic grandeur.

"Ghost Went West," a George Bars comedy, will also be shown.

The Return of Doctor X (*Warner*)

New Gallery. **3 p.m.**

Cast: Wayne Morris, Lya Lys, Humphrey Bogart, Rosemary Lane, Dennis Morgan, John Litel. **Director:** Vince Sherman.

Audiences can look out for thrills in "The Return of Doctor X," dealing with the mystery surrounding a series of murders. Wayne Morris has the rôle of a young reporter who sets out to solve the mystery. It is interesting to note that Lya Lys, the young continental actress, who made her American debut in "Confessions of a Nazi Spy," appears in this production. Humphrey Bogart has the leading rôle of a doctor whose strange movements arouse suspicion.

A scene from WHAT MEN LIVE BY, the screen version of the Leo. Tolstoy story which Exclusive is releasing. Esmond Knight, Olga Lindo and Eliot Makeham are featured

Every Other Inch a Lady (*M-G-M*)

Empire Theatre. **10.45 a.m., 12.50 p.m., 3 p.m., 5.16 p.m., 7.20 p.m., and 9.30 p.m.**

Cast: Lana Turner, Richard Carlson, Ann Rutherford, Roscoe Karns, Leon Errol, Artie Shaw and Band. **Director:** S. Sylvan Simon.

"Every Other Inch a Lady" is a parade of youth, plus romance, comedy and glamour, with Artie Shaw and his band, who, for the first time, appear before a motion picture audience. Lana Turner, M-G-M's new starlet, plays the rôle of an ex-vaudeville hoofer who goes to college. She is a triple threat—light on her toes, heavy on her beauty and glamorous in her romance with Richard Carlson, who plays college journalist student.

Wednesday

Nancy Drew and the Hidden Staircase (*Warner*)

New Gallery. **11 a.m.**

Cast: Bonita Granville, Frankie Thomas, John Litel, Frank Orth, Renie Riano. **Director:** William Clemens.

The latest of the Nancy Drew series, "Nancy Drew and the Hidden Staircase," presents Bonita Granville, who has won a considerable following by her performance as the girl detective, in a mystery yarn revolving around the death of a chauffeur.

She Couldn't Say No (*Assoc. British*)

Cambridge Theatre. **3 p.m.**

Cast: Tommy Trinder, Fred Emney, Googie Withers, Greta Gynt, David Hutcheson, David Burns, Basil Radford, Cecil Parker, Bertha Belmore, Doris Hare, and Wylie Watson. **Director:** Graham Cutts.

Tommy Trinder should revel in the part of a famous airman's publicity and Press manager, a function that leads him and his employer into amateur burglary with an unwilling contact with the real thing and a visit to a nursing home as patient and doctor. Fred Emney as a burglar is another source of mirth; with him is David Burns, who has several excellent minor rôles to his credit.

Greta Gynt and Googie Withers are the feminine interest, the former's character is distinguished by an inability to tell the truth, finding that a few lies make life more exciting. This foible causes most of the trouble for Trinder and his boss. Music and dancing, a light-hearted story and a big comedy name make this a very timely offering for troubled times.

Tommy Trinder and Googie Withers in a scene from SHE COULDN'T SAY NO, which Associated British is Trade showing on Wednesday, November 19, at the Cambridge Theatre

NEW PRODUCT ANALYSED

DRAMA

Blind Folly
Angels Wash Their Faces
The Rains Came
The Return of Dr. X
Nancy Drew and the Hidden Staircase
Espionage Agent

COMEDY DRAMA

Fifth Avenue Girl

COMEDY

She Couldn't Say No
Hoots, Mon!
Every Other Inch a Lady

WESTERN

Timber Stampede
Valley of Terror

Espionage Agent (*Warner*)

New Gallery. **3 p.m.**

Cast: Joel McCrea, Branda Marshall, George Bancroft, Jeffrey Lynn, James Stephenson. **Director:** Lloyd Bacon.

"Espionage Agent," among the most important of the entire group, possesses as one of its big showmanship virtues its timeliness, for it attempts to show how spies work, and giving an insight into the organisation behind the U.S. Secret Service. How and why sabotage is committed, and actual instances of espionage work give the picture a sensational and authentic ring.

The picture has been extremely enthusiatically received in the American Trade and national Press, and is hailed as an undoubted box-office candidate. "Espionage Agent" has been made on the big scale, and the story, with its plot and counterplot, is packed with suspense.

Your Birthday Predictions, 1940 What Men Live By (*Exclusive*)

G.-B. Theatre, Film House. **3 p.m.**

In presenting this attractive showman's proposition, Exclusive Films capitalises the world-wide following of Edward Lyndoe, whose predictions are a prominent weekly feature in the *People*.

It has been computed that 40 per cent. of men in the country believe in astrology, whilst the figure is as high as 87 per cent. of the entire female population of the United Kingdom.

"Your Birthday Predictions for 1940" has been brought to the screen by Widgey R. Newman, whose recent releases include the ever-popular "Derby Secrets," "Zoo in Spring," "Under Dogs," "Pandamonium," and "Romances of the Turf."

A strong cast of well-known artistes has been assembled to illustrate the predictions of Edward Lyndoe, including Howard Douglas, who secured such an outstanding success in "The Challenge"; David Davis, who played juvenile lead in "Pandamonium"; Zita Dundas, who is often in Warner Bros.' pictures, and Miki Decima.

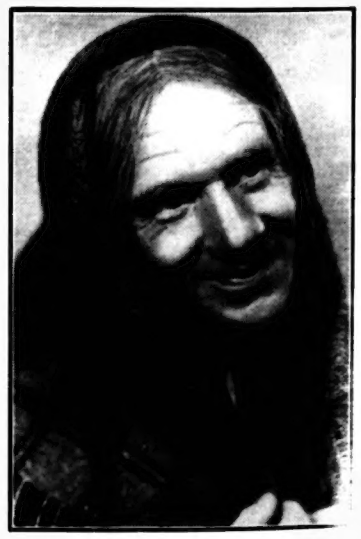
In addition to this subject, Exclusive is showing the British screen version of the gripping story by Count Leo Tolstoy, "What Men Live By," in which a first-class cast of screen favourites includes Esmond Knight, Olga Lindo and Elliott Makeham.

"OLD MOTHER RILEY"

Butcher Re-issue Laugh Series

In announcing the re-issue of the above film Butcher's are meeting the general desire for more comedy pictures. "Old Mother Riley" was the first of a series, and is being re-issued as "The Return of Old Mother Riley."

Lucan and McShane's first appearance on the screen was in Butcher's "Stars on Parade," in which they appeared in their sketch "Bridget's Night Out." Foll... the release of the latter film, Bu... decided to feature the artistes in ... length production, which they called ... Mother Riley."



Arthur Lucan as "Old Mother Riley"

The next of the series, "Old Mother ... in Paris," has been a great success, a... third of the series, wherein Arthur ... is featured as an M.P., is about to ... leased under the title of "Old Mother ... M.P."

Butcher's have already sent a copy ... latter film to the troops in France ... there is no doubt that it will be welc... Edited new prints of "The Return ... Mother Riley" will be ready for ... dates now being arranged throughou... country."

LATER SUNDAY CLOSING URGED BY PORTSMOUTH

Evasion of Matinee Price Ruling Alleged

SUNDAY hours, rates, and matinee prices were discussed at the monthly meeting of the Portsmouth Branch of the C.E.A. on Wednesday last. It was felt that Sunday afternoon opening had not been altogether a success, and the Branch decided to ask for a later time both of opening and closing, to give the public an opportunity of seeing a full programme in the evening. In the absence of Coun. H. P. E. Mears, who was in London on C.E.A. business, the Vice-Chairman, Charles Clarke, presided.

COUN. F. J. SPICKERNELL reminded the branch that the Watch Committee would be considering the renewal of the kinematograph licences this month. He did not know what hours would be fixed, but he suggested that this was a matter for consideration by the branch.

Mr. CLARKE stated that when the music, singing and dancing licences were renewed, the war hours of opening were put in.

F. B. B. BLAKE said he thought they were all dissatisfied with the present Sunday opening hours from 2.30 to 8.30 p.m., and they should try to get the hours revised. Originally they were permitted to open at 5 p.m., start at 5.30 p.m. and close at 10.30 p.m., and they wanted those times varied so that they could start at 5.15 p.m., and thus play any two features twice in the Sunday programme. Under present conditions he thought all they wanted was to start a little earlier, so that they could finish by 10 p.m.

F. E. A. Box: Except, perhaps, for the first-run houses, Sunday afternoon opening is a wash-out.

The VICE-CHAIRMAN added that from 7 p.m. onwards they had to turn money away; people would not come in for about 1¼ hours to see part of one feature.

W. C. ELLIOTT said he understood that the chief reason for fixing the closing time at 8.30 p.m. on Sundays was because the local passenger transport service finished earlier on that evening than during the week.

The SECRETARY (A. Daniels) asked whether there was much drinking between 8.30 p.m. and 10 p.m. on Sundays, and J. BOSCOTT said that many people went straight from the kinemas into the public-houses.

Eventually, it was decided, on the motion of Mr. BLAKE, seconded by Mr. Box, to ask the Watch Committee to fix the times of the Sunday performances when hostilities ceased from 5.15 to 10.30 p.m., and to allow the kinemas to open during the continuance of the war at 4 p.m. on Sundays, the performances to start at 4.15 p.m. and doors to be closed at 9.45 p.m.

Matinee Price Evasion

The VICE-CHAIRMAN referred to the C.E.A. recommendation that matinée prices should be abolished, and said this had led to a shuffling of seats by some theatres, which seemed to him to be defeating the object of the recommendation.

He thought the General Council should be asked to make it clear to the branches that it was the intention that the seating as well as the prices for the matinées should remain exactly the same as in the evenings.

J. M. STEDHAM suggested that the arrangement of the seats was entirely a domestic matter.

Mr. BLAKE pointed out that theatres with a limited number of 6d. seats were in a very difficult position. These were filled by children at 3d., and there were no seats available for the 6d. patrons unless they went into the 9d. seats.

Mr. ELLIOTT said they also found people coming in and saying that other kinemas were running matinée prices.

Mr. BLAKE said he thought the only thing to do in the case of a theatre which only had a few rows of 6d. seats was to let people into the 9d. block and maintain normal prices for the rest of the house.

C. B. FOWLIE, however, suggested that every member should be asked to send in a block plan showing the seating, and if there was any variation the Association should take the matter up.

Mr. Box remarked that their aim was to make the 6d. seat the cheapest matinée price. He thought they should keep to that and leave the adjustment of the seats to the individual managements. Those theatres which only had a few rows of 6d. seats should be allowed to move them back if they wished.

The VICE-CHAIRMAN said that although they were no longer running bargain matinée prices, it was obvious that many were shuffling their seats on the ground floor. They should advise the General Council that a way was being found round this recommendation.

Mr. BLAKE urged, however, that while the prices should be the same, some option should be allowed in regard to the arrangement of the front seats, and after further discussion it was agreed that no further action should be taken in the matter.

Rate Refund?

The SECRETARY reported that he had written to the Portsmouth City Treasurer with reference to the compulsory closing of the kinemas from September 3 to 14, and asking that a refund of rates should be made for that period.

The City Treasurer replied regretting that he could not comply with the request, as existing legislation did not permit it.

Coun. SPICKERNELL suggested that this was a matter for consideration by the Finance Committee of the City Council. What would have happened, he asked, if they had been shut up for two or three months?

The VICE-CHAIRMAN stated that he made an application on the same lines to the Rating Authority and received a similar reply. The matter was now being taken up by the Theatrical Managers' Association.

Mr. BLAKE: They can always find some authority to shut you up, but they cannot find any authority to reduce your rates.

It was ultimately decided to send a copy of the treasurer's letter to the General Council and to ask the delegates to support any action that could be taken.

Assessments

The question was also raised of appealing for a general reduction of assessments, the idea being mooted of a deputation to the Assessment Committee, but the VICE-CHAIRMAN said he did not see how they could make this a branch matter.

The SECRETARY said that the appeals must be individual, but the branch sent a deputation to the Chief Rating Officer some time ago as the result of which some agreement was reached as to the periods which should form the basis of assessment.

Mr. FOWLIE explained that they were asked to state the money-holding capacity of the theatre and the actual takings in relation to that seating, and the assessment was based on those figures.

The VICE-CHAIRMAN said the information he got was that the assessment was based on what the theatre would be worth on a rental value, and that was arrived at by taking a figure which was approximately 6 per cent. of the takings.

Mr. BOSCOTT said that some councils had adopted the 6 per cent. method, but under the Hampshire C.C. they paid 11s. per seat.

Mr. FOWLIE said that they had had assessments reduced because of a fall in takings, and he felt that some steps should be taken.

It was pointed out that appeals would have to be made before next March, but it was agreed to defer further consideration of the matter until the next meeting.

The Film Dump

The SECRETARY reported that he had written to the transport contractors with regard to the difficulties experienced when films were not ready for them to collect at the dump and asking that they should communicate immediately with the kinema affected when they found that any particular film was not available, to enable the manager to contact the renters without delay. The contractors had promised that this should be done.

Anna Neagle in a scene from NURSE EDITH CAVELL, the Herbert Wilcox production which RKO-Radio is releasing on November 20

Birmingham Argument for Percentage Reductions

WAR TIME CONDITIONS JUSTIFY REVISION OF PRE-WAR BOOKINGS

DIFFICULTIES arising out of the reopening of kinemas in the area, the effect of high film rentals on kinemas already adversely affected by the war, and transport problems, were the main topics arising at the October meeting of the Birmingham and Midland Branch held last week.

Having heard S. K. LEWIS's report of the last meeting of the General Council, the branch passed a resolution expressing its appreciation of the Executive Committee, the General Secretary and the officials of the Association for the excellent work they had done in connection with reopening.

The reopening of kinemas at Wolverhampton led to certain difficulties, and it was reported that a sub-committee of the branch had interviewed E. Tilley, the Chief Constable, with whom the conditions laid down were discussed in a frank and friendly manner. As a result, it is hoped that the difficulties which then existed would be smoothed out.

S. K. LEWIS

Public Transport

At present the Wolverhampton transport services cease at 10 p.m. The secretary was instructed to write to the transport authority requesting an extension, and pointing out that the ceasing of the public services at 10 p.m. was causing unnecessary inconveniences to patrons of kinemas which closed at the same hour.

It was mentioned that certain difficulties were still being experienced in Warwickshire. These were referred to a sub-committee with a view to appropriate action being taken.

Film Rentals

A communication was read from head office concerning the effect of high film rentals and the position of kinemas adversely affected through changes brought about since the outbreak of war.

This referred particularly to films which had been booked pre-war at a high percentage when normal takings and a corresponding profit could have been anticipated. Now, owing to evacuation and black-out, the takings would be reduced, resulting in a certain loss.

At present, renters are unwilling to meet these changed circumstances. Members were requested to advise the secretary or head office direct of their experience of this and other aspects of film rentals. Specific facts would be appreciated, and any cases reported by members would be treated in confidence.

Matinee Prices

After discussion this matter was referred to the Emergency Committee.

Film Transfers

Unnecessary difficulty, it was reported, was being experienced in arranging transfers, and it was decided to approach the K.R.S. with a request for some assistance in getting matters straightened out as speedily as possible.

War Relief Fund

The CHAIRMAN reported that, at the invitation of the Lord Mayor, he had attended an inaugural meeting in connection with a War Relief Fund for the city of Birmingham, which the Lord Mayor was launching. The chairman and Coun. W. T. Hodge, J.P., who have been elected members of the Executive Committee of the Fund, were promised every possible support by the members present.

Charity

It was announced that Lewin P. Samuel had been approached to organise the Trade's effort in aid of the *Birmingham Mail's* Christmas Fund collection, and that he had requested permission for it to be held on November 30 and December 1, 2 and 3, which was readily granted.

In previous years Mr. Samuel had undertaken personally the distribution of all collecting-boxes. Under present circumstances it was realised that would be too big a task for any one person to undertake, and members willing to assist were requested to communicate with him.

The secretary was instructed to apply to the Justices on behalf of all the kinemas in Birmingham for permission for this collection to be made on the above dates.

Barry K. Barnes and Diana Churchill rehearse a scene for HUSBAND IN LAW, the British Consolidated film for Grand National release which David McDonald is directing. Also in the picture is producer K. C. Alexander

Army Films Council

TRADE ORGANISATION WILL COLLABORATE WITH N.A.A.F.I.

THE formation of an Army Film Council, forecast in the "Kine" was announced last week. It comprises members of both the exhibitor and renter organisations under the chairmanship of Sir Adrian Baillie.

The official statement is as follows:—

On Friday representatives of the K.R.S. and C.E.A. at a meeting under the chairmanship of Sir Adrian Baillie, M.P., agreed to and had formed an Army Films Council to work in complete collaboration with N.A.A.F.I.

Sir Adrian Baillie presided over the meeting on behalf of the War Office and agreed to accept the chairmanship of the newly formed Army Films Council.

The statement was signed F. Hill, W. R. Fuller, general secretaries of the K.R.S. and C.E.A. respectively.

The members of the council are: E. J. Hinge, H. P. Mears, C. P. Metcalfe, T. France and W. R. Fuller (for the C.E.A.); D. E. Griffiths, Sam Eckman, Jun., W. J. Gell, S. W. Smith, F. Baker, G. Archibald, and F. Hill (for the K.R.S.).

FILMS FOR SURREY SOLDIERS

At a cost of £750 Sir John Jarvis, M.P. for Guildford, is providing a mobile kinema for a military division in which there are many Surrey men.

"THE LION HAS WINGS"

Scenes from Alexander Korda's great epic of the Royal Air Force, THE LION HAS WINGS, a United Artists release. Merle Oberon, Ralph Richardson, Flora Robson and June Duprez head the remarkable cast of this amazing production

Glasgow's Lodge Anima Meeting

1940 OFFICE BEARERS

AT last Friday's meeting of Lodge Anima the new office bearers for the year were elected. After a lapse of several years a member of the Trade will once again occupy the chair in the person of Brother W. C. Clark. The Substitute Master, Brother J. C. Condron, too, is in the kinema business.

There will be a new secretary and treasurer, Brother Levitus retiring after 10 years and Brother W. Kempsell retiring as treasurer after seven years' service.

P.M. Brother Welsh is taking over the secretaryship and P.M. S. Levitus to take over the treasurer's duties.

The full list of office bearers is as follows:—

R.W.M., Bro. W. C. Clark; Sub. M., Bro. J. C. Condron; S.W., Bro. J. F. Stevenson; J.W., Bro. P. Berger; Secretary, Bro. W. Welsh, P.M.; Treasurer and B.F. Treasurer, Bro. S. Levitus, P.M.; S.D., Bro. P. Franklin; J.D., Bro. J. Grant; I.G., Bro. L. P. Sandground; Chaplain, Bro. J. Kissell, P.M.; Director of Ceremonies, Bro. T. Reidford, P.M.; Architect, Bro. P. Ellis; Jeweller, Bro. J. Y. Miller; B.B., Bro. J. Nelson; Sword Bearer, Bro. W. C. Park; Director of Music, Bro. W. Connell; Senior Steward, Bro. J. McNamee; Junior Steward, Bro. R. Ingster; P. G. Steward, Bro. W. Sandground, P.M.; Tyler, Bro. H. Langdon.

The financial statement submitted by the treasurer at the meeting last Friday showed the Lodge to be in a good financial position.

It was agreed that owing to the present emergency the proposed dance on Installation evening be cancelled, but that the usual Harmony follow the Installation ceremony on the first Friday of December.

Another Renter Goes Exhibitor

William Arthur, late of First National, has assumed the manager's duties at Green's Playhouse, Ayr.

Cinema Club

At a special meeting last week of the Executive Committee of the Cinema Club, it was decided to resume the activities of the Club. The luncheon in Craig's Rhul, Sauchiehall Street, to-morrow, Friday, at 1 o'clock, will take the form of a business meeting at which members will be invited to air their views and discuss the future activities of the Club, including the Lodge and Club dance and the Cinema Ball.

Convenor Brackenridge reported that the winner of the King Trophy had not yet been settled, and both finalists were informed that unless the match was played before November 10 the trophy would be withheld for the year.

Ascot Opens

George Urie Scott's new Ascot, Glasgow's latest West End super, is rapidly nearing completion, and, it is expected, will be opened within the next month.

The manager is Robert Graham, who has been house manager of the Paramount, Glasgow, under Mr Young. His experience in the Renfield Street house since its opening five years ago should fit him admirably for his new post.

Sally Gray and Producer Josef Somlo at last week's Trade show of A WINDOW IN LONDON (G.F.D.)

Leeds N.A.T.K.E. Agreement

3,000 WORKERS WILL BENEFIT

An agreement has been reached in connection with all questions affecting wages and working conditions of some 3,000 kinema employees in Yorkshire following negotiations between the Leeds branch of the C.E.A. and the N.A.T.K.E.

The KINE. correspondent at Leeds understands from K. W. Littlewood, Leeds district secretary of the N.A.T.K.E., that the terms and conditions agreed upon are being referred to meetings of the branches of the Association, and E. M. Rush, secretary of the Leeds branch of the C.E.A., confirms a similar attitude in respect of the exhibitors.

The wages and hours questions discussed affected employees in Leeds, Barnsley, Harrogate, Scarborough, Wakefield, Huddersfield, York, Castleford, and Pontefract.

TRADE WELCOME TO 11 p.m. CLOSING DECISION

Alternate Weeks in Central London

TRANSPORT PROBLEM IN PROVINCES

THE decision of the Home Secretary to permit kinemas throughout the country (with the exception of the Central London area) to resume their normal closing hour of 11 p.m. has been welcomed by the Trade.

It is regarded as a great factor in the increase of industrial efficiency by giving a large section of the public the relaxation of which it is urgently in need particularly where there are war-factories.

In many districts this desirable effort may however be militated against by the lack of transport for patrons availing themselves of the restored facilities.

The decision of the Government was conveyed on Friday to the C.E.A. in an official letter from Sir Alexander Maxwell, who stated:—

"It has been decided in the light of representations that have been made to the Department to permit the use of any premises for the purpose specified in Section 1 (a) of the Public Entertainments (Restrictions) (No. 3) order, until 11 o'clock in the evening, in any area in Great Britain outside Central London as defined in the order."

With regard to Central London, it is stated that instructions had been issued to the Commissioner of Police to permit of the extension of the same concession in turn to each of those groups which open alternately until 10 p.m.

News theatres which are at present allowed to be open till 10 p.m. will also be allowed to stay open till 11 p.m.

Police Powers Retained

It must be pointed out that the decision does not interfere with the powers of chief constables to prohibit reopening in individual cases.

In his comment upon the decision, W. R. Fuller, secretary of the C.E.A., expressed the opinion that this return to almost normal will have a great and immediate effect upon public morals, especially taken in conjunction with the easing of the black-out time.

The concession will enable many workers who are employed upon additional hours, particularly in armament factories, to get home and subsequently take their families to the kinema, a course which the 10 o'clock rule had rendered impracticable.

Mr. Fuller also pointed out that the extension of the closing hour would actually create a far greater staggered dispersal of audiences than the earlier closing time.

Dependent on Transport

Although exhibitors will generally avail themselves of the concession, the one snag which is felt may prevent many adopting the later closing hour is the lack of transport in provincial areas to enable patrons to get home after 11 p.m. At Bristol it was stated that until services were improved, 11 o'clock closing was not going to help to a great extent the majority of local kinemas.

At Plymouth the ability of exhibitors to take advantage of the new order will also depend on the bus service, which closes at 10.30 and even then seems totally inadequate to cope with the needs of travellers. Transport authorities attribute the restricted service to fuel shortage.

Aid at Bournemouth

A similar position exists at Bournemouth, but here the transport authorities have given assurance of co-operation to provide buses at the close of the last performance.

Southport Meeting

Southport exhibitors are to hold a meeting to decide whether to return to the old hours or continue to close at 10 p.m. It is pointed out that the Corporation bus services stop shortly after 10 p.m.

MANCHESTER'S QUEUES

Police Appeal for Public Co-operation

Although queuing outside Manchester kinemas has shown a pronounced decline since the Chief Constable's appeal for the co-operation of kinema managers and the public, it has been observed by the police that there are still cases where the public continue to congregate about the entrances for the second house on Saturdays.

Whilst the authorities are satisfied that the licensees are endeavouring to carry on in difficult circumstances, the Chief Constable thinks the public might co-operate better, such as by booking seats at those kinemas where booking facilities are provided.

Manchester police intend to make further observations on the manner in which the public are obeying the edict against queueing. It is a condition that patrons of kinemas must carry gas masks.

RATE RELIEF REFUSED

Tyneside kinemas are not to receive any rebate of rates for the period at the beginning of September when they were closed by Government order.

War Time Film Censorship Under Criticism

H. MORRISON DEMANDS A REVERSION TO NORMAL

AS a result of very heavy criticism in the House of Commons last week, the Government have agreed to re-draft, in consultation with all parties, the Defence Regulations made under the Emergency Powers Act.

During the debate, HERBERT MORRISON strongly attacked Regulation 39 B, which, among other things, empowers the Home Secretary to censor kinematograph films. Who, asked Mr. Morrison, were to be the censors? If it was to be a question of security of a military or naval character, then that should be for the military and naval people to work out. But under the censorship would come the question of whether the film was likely to be prejudicial to the defence of the realm, or the efficient prosecution of the war. On that they might get the most wide variety of considerations.

Was the Board of Film Censors to be in this? If so, was there to be an appeal from them to the local authority?

Although, broadly speaking, in the majority of cases, the Board had done their work with smoothness and capacity, in a very substantial minority of cases public opinion had held that they had gone wrong. "I say that on the field of sheer military and naval strategy Ministers and their representatives should be supreme in the matter of security," declared Mr. Morrison, "but within the field of ordinary morals, and even of political judgment, I would prefer the existing system whereby there is an appeal to the local authority."

"Mamlock," for Example

As an instance of how judgment went wrong, and of how careful they had to be in delegating power, Mr. Morrison mentioned the film "Professor Mamlock," where, he said, the film censors made a clean prohibition. They probably did it on advice. There was an appeal to the local authority, who passed it, subject to certain cuts. When the war came, the Board of Film Censors proposed to pass the whole film and to restore the cuts which the local authority had wisely made.

The original judgment of the Board, and, he suspected, of somebody behind them, was all wrong. It was given in the days when it was thought that one must not do anything offensive to Herr Hitler or to the German Government. This matter impressed itself on his mind as showing that the delegation of film censorship and its general administration to a body of censors appointed by the Minister would be wrong.

BERNSTEIN AT KINGSTON

Enthusiastic Welcome for New Granada

KINGSTON'S shopping public were startled on Friday afternoon by a fanfare of trumpets which signalised the opening of the Granada, the latest addition to the Bernstein circuit.

By 2.10 p.m. every seat was occupied and the audience of 2,000 divided their attention between the Grenadier Guards Band and the spectacle of an inspired architectural achievement.

Instead of the usual stage party which normally graces an opening ceremony, the scene revealed when the curtain went up was an architect's drawing office with a table littered with plans and blue prints. Around it were Geo. R. Coles, F.R.I.B.A., the consulting architectural engineer, and all those who had acted in a supervisory capacity during the building operations.

All were introduced individually to the audience by the master of ceremonies, who also explained what a wonderful achievement it had been for these experts with their 150 men (90 per cent. of whom were Kingston residents) to excavate, build and have the Granada completed for opening between the dates of March 10 and November 3. A novel touch was the calling to the stage of the forewoman charlady, responsible for the cleanliness of the hall.

A tap of the drum, a skirl of pipes and the Dagenham Girl Pipers in full dress order played Jessie Matthews and Sonnie Hale from the entrance doors, through the centre aisle and on to the stage.

Sonnie paid a tribute to the mystery of courage and enterprise of Sydney Bernstein in proceeding with his venture in our present parlous times, and called upon Jessie Matthews to declare the Granada open.

Instead, she borrowed his handkerchief and sang a number from her forthcoming show, "I Gave My Heart to a Song," Irving Berlin, and as an encore, "Lucky Me, Lucky You," after which she wished success to the venture and did declare the Granada open. A fanfare by the trumpeters, the National Anthem by the band and the audience, a final bow, and the show was on. The first programme comprised Granada Sound News, Walt Disney's "Sea Scouts" and "The Modern Miracle" (20th Century-Fox).

Reginald Dixon, Blackpool's famous Tower Ballroom and broadcasting organist, displayed the qualities of the mighty Wurlitzer in a pot-pourri of popular airs.

Special mention must be made of the quality of the reproduction. RCA sound, together with the excellent acoustics of the Granada, must surely make this a standard by which all other halls may be judged.

MARGATE STAFF WEDDING

Two members of the staff of the Astoria, Cliftonville, Jack Kemp and Kathleen Perry, were married at Margate on October 22. Among the presents received was an eight-day clock from the manager and staff.

Victor Mc Laglen and Eilers in a scene from FULL CONFESSION (RKO-Radio) reviewed in this issue

"THE SPY IN BLACK"

Beats Pre-war Business

"The Spy in Black," Columbia's vitally topical film of U-boat activities, produced by Irving Asher, currently released, is playing to sensational business.

In practically every situation which has played the picture to date, normal peace time figures have been beaten by big margins, and in a number of kinemas house records have been established.

The timeliness of the story of the film was given world-wide emphasis with the recent narration of the exploits of a submarine which entered Scapa Flow.

In "The Spy in Black," Conrad Veidt, as a U-boat commander, pilots his submarine through the minefields around the Orkneys in exactly similar, death-defying manner. America is releasing "The Spy in Black" as "U-boat 29," and is enjoying similar big box-office successes on account of the film's topicality, allied to its already highly acclaimed entertainment values.

£90 FOR RED CROSS

A film show attended by 1,405 people at the State, Grantham, raised £90 for the Mayor's Red Cross Fund.

During the evening, the Mayor, Coun. Stanley Foster, made a short speech, in which he thanked E. L. Manches and his co-directors for allowing them the use of the kinema free of charge; Harry Sanders, manager of the State; Gordon Clarke, Neville Turner.

Why, it'll simply be staring you in the face

AT THE TRADE SHOW OF

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Modern conditions—particularly in time of war—demand cheap, quick, efficient and co-ordinated transport. Mr. Pro thinks all forms of transport should be taken over by the Government. Mr. Con accepts the case for co-ordination, but says railways should take complete charge. An exciting argument illustrated by thrilling photography—a provocative example of "democracy on the screen." Produced by Ivan Scott who takes the chair and sums up.

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The Herring Board declares that it has the solution to the problem of the declining fishing industry—but that it takes time. Mr. Con attacks the Herring Board. The men of our Herring Fleet are a part of our national life. The problem is a human one that will not be resolved by card indices or production statistics as Mr. Pro maintains it can be. The argument is vital and easy to follow. Lovely photography brings to the screen the tang of the sea and the thrill of life on a drifter. It is magnificent.

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NAMES *in the* NEWS

P. DYCHE

B. M. WOOLLEY

AN ANIMAL A.R.P. EXPERT—JOCK HUTCHINSON WITH N.A.A.F.I.—WHITTON'S MANAGER-ORGANIST—GIFTS FOR MORECAMBE PROJECTIONISTS—ANSELL'S NEW JOB

L. V. WALSHAW

Bernard M. Woolley, now in control of the Lido and café at Bolton, is now putting over some of the publicity and exploitation campaigns that made him famous in other parts of the country.

Mr. Woolley has taken up some national work that is very interesting, and that is A.R.P. for animals. He is attached to the Animal Defence Society, and is arranging for the evacuation of animals from London to people's homes in the provinces. He has already fixed 200 homes for dogs in Lancashire. Many of his patrons have offered homes to animals, and Mr. Woolley is now known in Lancashire as "The Animal's Friend."

Jock Hutchinson, formerly salesman with First National, has been appointed O.C. Entertainments in France for N.A.A.F.I.

The appointment, which covers both kinema and stage shows, carries with it the rank of Captain in the R.A.S.C.

Percy G. L. Fryer, manager-organist at the Ritz, Whitton, has a long connection with the Industry, both in the managerial and musical sides, and he is well-known "on the air," having broadcast on more occasions than he can remember. At one time he was assistant manager, then manager-organist at the Empire, Aldershot, and from there he went to the Regal, Beckenham. He also did a spell of guest work with Union Cinemas, and later went to the Odeon, Llandudno.

At Whitton he has introduced many new ideas, including a weekly programme of afternoon whist drives in the café, functions which draw as many as eighty people at a time, and in the evenings dances are also a regular feature.

L. V. Walshaw, well known as a showman during his long connection with County Cinemas' houses at Aldershot, Guildford and Folkestone, is now manager of the Soldiers' Club at Bordon, where he has been now for some months.

Talent competitions and large-scale boxing matches are highlights of the regular programme of entertainment, and on November 17 he has arranged a big broadcast night, when Rex Stone and his Hammond organ will be guest of honour.

C. A. Crathorn, Midland Area administrator for Odeon, points out that the note which appeared in this column on October 26 concerning Mr. F. Law succeeding C. Ramscar, should have read Odeon Theatre, Brierley Hill, and not Perry Barr. W. H. Domeney, who has been manager of the Perry Barr Odeon for well over two years, still has charge of that Birmingham house.

EMERY CIRCUIT

New Managerial Appointments

H. S. Smith has been appointed assistant manager of the Wicker Picture House, Sheffield, owned by the J. F. Emery circuit, of which he was a trainee. He has taken the place of **R. D. Gordon**, who has been appointed manager of St. George's Cinema, West Bromwich.

Eric Lord, relief manager on the J. F. Emery circuit, Manchester, has been appointed manager of the Palace, Collyhurst, Manchester.

T. Cooligan has been appointed manager of the People's Hall, Denton, near Manchester, on the J. F. Emery circuit, in succession to **C. Nuttall**, who returns to his previous position of chief engineer to the circuit. Mr. Cooligan started his career in the business ten years ago at the Market Street Picture House, another J. F. Emery theatre, and latterly has been acting as relief manager.

BRITISH LION

Sales Staff Changes

At Leeds, **C. Ginger** is no longer associated with British Lion as Leeds branch manager, and his successor is **Jack Evans**, late branch manager of First National Pictures. Mr. Evans is extremely well known in the whole of the Yorkshire area.

L. Phillips succeeds **J. Ansell** as British Lion's West of England representative, and will cover the whole of that area, with the exception of Bristol, which will be operated by **Mr. Owen**, the Cardiff branch manager, whom Mr. Phillips has been assisting for the past 3½ years.

J. Levy is succeeded at Nottingham by **Mr. Hitchin**, who will represent British Lion on this territory. Mr. Hitchin for many years represented Associated British Picture Corporation in this area and is consequently well known to exhibitors.

W. L. Lawrence, assistant manager of the Picture House and Royalty, Broadstairs, has been appointed to a similar post at the Ritz, Tunbridge Wells. He is very well known in Broadstairs, where he was chief operator for the late F. Fumagalli for some years, later becoming manager of the Picture House for a time.

Inquest

A verdict of accidental death was returned at the inquest on November 2 on **Richard Batchelor**, a Crowborough kinematograph operator, who was killed in a road accident on July 27.

Harry Frere has taken up his appointment as manager of the Haven, Stourport-on-Severn, following a period of nineteen years in charge of the Play House, Rhos-on-Sea, followed by a spell at the Coliseum, Wolverhampton.

Maurice Naylor, son of Fred Naylor (co-director of the Whitehall with Joe Howson) chief operator at the Whitehall Cinema, Morecambe, was presented with gifts from the staff and management at a gathering on October 20 when he attained his twenty-first birthday. He received a wristlet watch from the members of the staff, a leather travelling case from Joe Howson and a leather wallet from W. Howson (father of Joe Howson). Maurice is shortly leaving the Whitehall to join the Navy as a wireless telegraphist.

Percy Dyche, lessee of the Empire, Kidderminster, is out and about again after a two months' absence following a serious operation. Prior to taking over the Kidderminster Empire about two years ago, he was associated with the Tyseley Picture House, Birmingham, and the Beacon, Smethwick.

J. J. Ansell, one of the best known film renters' representatives in the West Country, where he has served for the last 20 years or so, has resigned from British Lion. He hopes shortly to be calling on exhibitors in the territory with something attractive in the way of product.

EXHIBITORS ON SERVICE

Many London managers now occupied with naval and military affairs include **H. Elliott**, of the Southgate Odeon, who joined the London Scottish before the outbreak of war and is now serving Somewhere outside Southgate. His place has been taken by **F. B. Leighton**, who, prior to joining Odeon a couple of months ago, spent five years with A.B.C. at the Birmingham Alhambra.

Robert Paterson, who has been in charge of the Dalston Picture House for some years, is another London Scot who has joined his appropriate unit. Replacing him at Dalston is **A. H. Stobie**, from the Edgware Road Grand, where he has assisted H. Smith since December, 1937. Starting at the London Palladium, Mr. Stobie later served at the Capitol and Tivoli before moving to the Blue Hall, Islington, where he spent a couple of years. He has been in the business over 12 years.

B. C. A. Tweedy has been recalled to the Royal Navy, in which he was formerly a Commander. His post as manager of the Deptford Odeon, which he had held since its opening a year ago, has been filled by the appointment of **J. Cohen**.

R. Brissenden, formerly assistant manager at the Peckham Odeon, and later at the Ramsgate Odeon, has also answered the call of the sea.

From the Bernstein Circuit

Among other London managers who have joined H.M. Forces are at least two from the Bernstein circuit. **Capt. E. P.** [illegible], who has been with the firm for many years past at their houses in East Ham, Walthamstow (where he was in charge until recently), Clapham and elsewhere, was on the reserve of officers and has rejoined his unit. He is replaced at Walthamstow by **Sydney W. Hewlett**, who succeeded [illegible] Hall at Clapham last July and had previously managed the company's halls at Harrow, Willesden, Enfield, West [illegible], Edmonton, and Bedford. The new manager of the Clapham Granada is **Charles** [illegible], who joined the circuit recently after a period with Paramount-Astoria.

Sidney Moore, who has been manager the Bernstein house at Plumstead since July, 1938, after considerable provincial experience, has also left his post to join the R.A.F. His place in Plumstead is taken by **K. Brierly**, who has been on relief duty.

Ronald G. Sydney, for about four months North Wales traveller attached to the Liverpool branch of British Lion Film Corporation, is now in the R.A.M.C. His father, Arthur Sydney, is manager of the Liverpool branch of A.B.P.C.

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"STRONG DRAMA OF THE SEA IN WHICH LINERS, BATTLESHIPS AND SEA PLANES PLAY THEIR PART. ... HUMAN INTEREST IS GOOD AND THE PICTURES ARE FINE; THE DRAMA REACHES A THRILLING CLIMAX."

KINE. WEEKLY

"SPECTACULAR MELODRAMA, ONE OF UNDENIABLE BOX-OFFICE APPEAL, FOR THE MASSES ... INTERESTING, THOUGHT-PROVOKING, ARRESTING AND THRILLING STORY, VIVID SPECTACLE, POWERFUL HUMAN ANGLE, IMPRESSIVE CHARACTER DRAWING, STAR VALUES AND GOOD TITLE."

3 VALIANTS—one British, one French and the other Russian, allied by friendship, estranged by National prejudice, gambled their lives against orders, in the face of certain death, to save the women and children from a death cloud on the seas

with

ROBERT NEWTON • WALTER RILLA • KIM PEACOCK and PENELOPE DUDLEY WARD Directed by **HAROLD HUTH**

ASSOCI[illegible]D BRITI[illegible] PICTURE COR

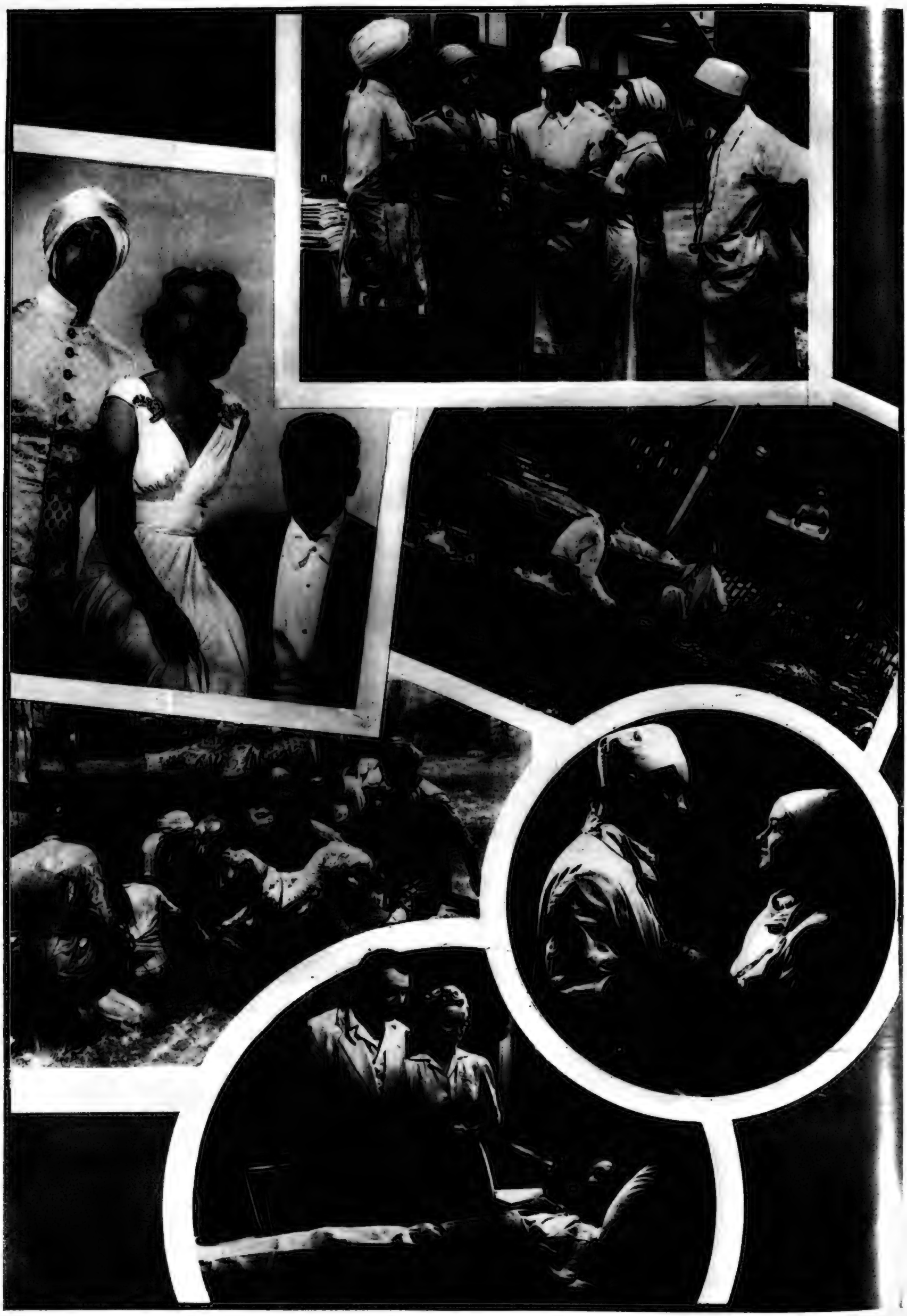
FILM HOUS[illegible] WARDO[illegible] STREE[illegible]

"THE RAINS CAME"

Myrna Loy, Tyrone Power and George Brent head the all-star cast of THE RAINS CAME which 20th Century-Fox is Trade showing on Nov. 14, at 11 a.m., 3 p.m. and 6.30 p.m. at the Century Theatre, Soho Square. This Darryl F. Zanuck picturisation of the Louis Bromfield best seller was directed by Clarence Brown

DD

BEST SELLER FILMED



One of the most widely read and discussed books of the past few years, THE RAINS CAME, has been filmed by Darryl F. Zanuck as the outstanding attraction of the current 20th Century-Fox schedule. Myrna Loy, Tyrone Power and George Brent are starred in this powerful picturisation of the novel by Louis Bromfield, which Clarence Brown directed. It will be trade shown on Nov. 14 at the Century Theatre, Soho Square

RECEIVER FOR BAIRD TELEVISION

Unable to Carry on Business—says Counsel

IN the Chancery Division on November 3, Mr. Justice Crossman appointed a receiver and manager of Baird Television, Ltd., on a motion by Stephen Jefferson Gordon and Charles John Geoffrey Palmour, plaintiffs in a debenture-holders' action against the company.

T. K. Wigan, who appeared for the plaintiffs, said that Mr. Turner, who represented the company, was prepared to consent to the appointment. The writ did not ask in the usual way for the enforcement of the security by sale or foreclosure, owing to certain difficulties under the Courts Emergency Powers Act, but it did ask for the usual accounts and payment of what was due.

Mr. Justice Crossman: What is the ground for the appointment, jeopardy?

Mr. Wigan: Unable to carry on business—one of the grounds mentioned in the debenture-trust deed.

Mr. Justice Crossman: That substantially is jeopardy. I am prepared to appoint a receiver, which I can do apart from the Act.

Mr. Turner assented, and said he was satisfied with the plaintiff's evidence.

Mr. Justice Crossman appointed Mr. Wilfred Harrison, chartered accountant, of Messrs. Price, Waterhouse and Co., receiver and manager of the company, with liberty to act at once, but not beyond January 18, 1940, without leave of the Court.

Mr. Wigan asked that the receiver should have liberty to borrow money for the payment of wages, and the Judge said that application could be made in Chambers.

Mr. Wigan asked for liberty to amend the writ by asking for leave to enforce the security by sale or foreclosure. The Courts Emergency Powers Act stated that such proceedings could not be brought without the leave of the appropriate Court.

Mr. Justice Crossman gave permission to amend the writ accordingly.

WOMAN'S SACRIFICE FOR KINEMA

"Put All Her Resources Into It"

A meeting of the creditors of the Rialto (Elephant), Ltd., Walworth Road, London, S.E., was held on November 2 at the offices of Messrs. Shipley, Blackburn, Sutton and Co., Broadmead House, 21, Panton Street, London, S.W.

C. A. Solly, C.A., the liquidator, stated that the claims of the ordinary unsecured creditors amounted to £317 16s. 1d., whilst there were rates, gas and electricity claims totalling £143 6s. 8d. In addition, Mrs. H. Marcus was an unsecured cash creditor for £5,111 4s. 4d. The only assets were: Cash at bank, 8s. 7d., and stock of chocolates, £5. The deficiency, as regarded the creditors, was £6,566 18s. 6d. The premises were held on a lease which expired in September, 1944, the rent being £1,200 per annum.

During the last few years the company had been carried on at a loss owing to severe competition. Mrs. Marcus had put all her resources into it and had also had to call a meeting of her personal creditors. With the outbreak of war it had been found impossible to carry on.

NEW PRIVATE COMPANIES

Ritz Cinema (Catterick Camp), Ltd.—Registered November 4. Capital, £10,000 in 10,000 ordinary shares of £1 each. Kinema proprietors, etc. The first and permanent directors are: Geo. P. Fenton, Evelyn M. Branford and Frank Ellis. Secretary: H. Janes. Solicitors: Norman Hart and Mitchell, 21, Panton Street, S.W.1. Registered office: 21, Panton Street, S.W.1.

J. D. Harris Theatres, Ltd.—Registered November 3. Capital, £300 in £1 shares. Kinema proprietors, etc., to carry on the Regal (Bow), Ltd., at Bow Road, Bow. The directors are: J. D. Harris, 21, Kendal Court, Shoot-up-Hill, N.W., kinema proprietor; Mrs. Gertrude Harris, 21, Kendal Court, Shoot-up-Hill, N.W. Solicitors: Lesser, Fairbank and Co., 52, Shaftesbury Avenue, W.1. Registered office: 52, Shaftesbury Avenue, W.1.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Herbert Wilcox Productions, Ltd., Imperial Studios, Boreham Wood, Herts.—Sir Harold Moore, of 4, London Wall Avenue, E.C.2, was appointed Receiver on October 26, 1939, under powers contained in deed dated April 26, 1938.

MORTGAGES AND CHARGES

Associated Cinema Properties, Ltd., 30-31, Golden Square, W.1.—Two sub-mortgages, charged on (a) mortgage to secure £5,000 and further advances on property known as Regal Cinema, St. Georges Place and Dover Street, Canterbury, subject to a debenture for £30,000, and (b) on debenture for £30,000 on above property, dated October 9, 1939, to secure all moneys due or to become due from the company to the National Provincial Bank, Ltd.

Mid-Sussex Cinemas, Ltd., 49, Montpelier Road, Brighton.—Mortgage on Perrymount Cinema and Broadway Cinema, Perrymount Road, Haywards Heath, dated October 7, 1939, to secure £223 3s. 8d. Holder: R. W. Morley, 10, Gladstone Terrace, Brighton, liquidator of John H. Hackman, Ltd.

SATISFACTIONS

Rhyl Entertainments, Ltd., Queen's Hotel, Rhyl.—Satisfaction in full on June 2, 1939, of four mortgages (three dated October 25, 1928, and one dated October 10, 1931, and registered November 2, 1928, and October 20, 1931). (Notices filed October 25, 1939.)

Elton Cinema Co., Ltd., 10, Windsor Place, Cardiff.—Satisfaction to the extent of £8,000 on October 13, 1939, of mortgage dated March 31, 1936, and registered April 2, 1936.

North Shore Pictures, Ltd., Dickson Road, Blackpool.—Satisfaction to the extent of £5,000 on October 17, 1939, of mortgage registered November 17, 1932.

DEATH OF MISS. E. SWINTON

It is with regret that we have to report the death of Miss Ella M. Swinton last week-end, following a long illness. She had been associated with M-G-M for nearly thirteen years, originally in a secretarial capacity at the Tivoli, and then at the Empire, which she joined on its opening in November, 1928. She was secretary to the present Empire manager, Charles Raymond, for seven years.

Tim Holt and Ginger Rogers in FIFTH AVENUE GIRL, which RKO-Radio is Trade showing this afternoon at the Cambridge Theatre

A.B.P.C. Debs. Rise £10

STRONGER FILM MARKET

IN common with industrial shares as a whole cinema shares, during the past week, have advanced, although business has been negligible. The outstanding feature is a rise of £10½ in Associated British Picture Corporation 5 per cent. debentures to £94. The 6 per cent. preference is also firm at 16s. 6d.

The majority of changes are favourable. Moss Empires ordinary at 18s. show a gain of 1s. 6d., and the preference have hardened to 13s. 9d. A further rise is registered in Odeon 5 per cent. debentures to £68, the ordinary being a few pence higher at 4s. 3d.

P.C.T. "A" preference are strong at 21s. 4½d., a gain of 1s. 4½d., and the 7½ per cent. participating preferred ordinary have improved to 14s. While Madame Tussauds preferred ordinary are 6d. higher at 8s., the deferred shares have eased slightly to 10½d.

Irregular changes are shown in Gaumont British issues, the 4½ per cent. debentures being £1 up at £64, and the 5½ per cent. first preference 7½d. higher at 8s. 7½d., but the ordinary and "A" ordinary are dull at 2s. 6d. and 1s., respectively. British Lion preference have fallen 3d. to 9d., and A.P.P.H. ordinary 3d. to 8s. 6d.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord. ..	31/3	31/3	—
Assoc.Brit.Pic.Corp.5/- Ord.	9/-	9/-	—
6% Pref.	16/-	16/6	+ -/6
5% Debs.	£83½	£94	+ £10½
A.P.P.H. Ord.	8/9xd.	8/6	— -/3
Assoc. Talk. Pic. Ord. 5/- ..	-/2½	-/2½	—
Baird Tele. 20% Pref. Ord. 2/6	-/7½	-/7½	—
,, Defd. Ord. 2/6 ..	-/9	-/7½	— -/1½
Brit. & Dom. Films £1 ..	-/9	-/9	—
Brit. Lion Pref. 10/- ..	1/-	-/9	— -/3
Capital & Prov. News 5/- ..	2/9	2/9	—
Gains. Pic. Ord. 10/- ..	2/-	2/-	—
Gaumont-British Ord. 10/- ..	2/8	2/6	— -/2
,, "A" Ord. ..	1/1½	1/-	— -/1½
,, 5½% 1st Pref. .. .	8/-	8/7½	+ -/7½
,, 4½% New Debs. ..	£63	£64	+ £1
General The. Pref.	4/9	4/6	— -/3
,, 6½% 1st Mort. Deb. ..	£70	£70	—
Kinemas Ord.	5/-	5/-	—
,, Debs.	£73	£73	—
London Pavilion £1 Ord. ..	9/-	9/-	—
,, 6% £1 Pref.	17/6	17/6	—
Lon. and District	-/3	-/3	—
Mde. Tussaud New 1/- Def.	1/-	-/10½	— -/1½
,, £1 Prefd. Ord. ..	7/6	8/-	+ -/6
Moss Empires £1 Ord. ..	16/6	18/-	+ 1/6
,, £1 Cum. Pref.	13/6	13/9	+ -/3
Odeon 5/- Ord.	4/-xd.	4/3	+ -/3
,, 6% Cum. Pref. ..	11/3	11/3	—
,, 5% Debs.	£67	£68	+ £1
P.C.T. Ord. 10/-	21/6	21/6	—
,, 7½% Ptg. Pf. Ord. ..	13/9	14/-	+ -/3
,, Cum. "A" Pref. £1 ..	20/-	21/4½	+ 1/4½
,, Cum. "B" Pref. £1 ..	16/-	16/-	—
,, Const. 7% Pref. ..	18/3	17/6	— -/9
Scophony 5/- Ord.	2/10½	2/10½	—
Sound City (Films) 5/- Ord.	-/9	-/9	—
,, 6% Pref.	2/6	2/6	—
Stoll Th. Corp.	1/6	1/4½	— -/1½
Twentieth Cent. 5/- Ord. ..	-/3	-/3	—
,, 6% Pref.	-/7½	-/7½	—
Union Cinemas Ord. ..	-/6	-/6	—
,, 1st Pref.	2/7½	2/7½	—
,, 2nd Pref.	-/9	-/9	—
Union Cin.Sub.Props.6% Pf.	8/-	8/-	—
,, 4/- Ord.	3/9	3/9	—

£1 shares unless otherwise stated.

BRITISH LION'S BIG SCOOP

To Handle "Professor Mamlock"

S. W. Smith, managing director of British Lion Film Corporation, Ltd., announces that "Professor Mamlock" is being distributed by them throughout the United Kingdom and Ireland.

This film, which is at present playing to capacity business at the Academy Theatre, Oxford Street, and has already broken records at several key centres throughout the United Kingdom, is destined to create phenomental records throughout the whole country. It is undoubtedly the greatest anti-Nazi picture that has been produced to date. It has received the highest praise from lay and Trade Press critics.

It was originally tried out by Odeon Theatres in five provincial situations, and as a result of it they completed a deal for their whole circuit, for which they made immediate arrangements for screening at an early date.

British Lion are arranging provincial Trade shows throughout the country, and their London Trade show was held at the Academy Theatre, Oxford Street, on Wednesday.

ERITH KINEMA RE-OPENS

RIALTO RE-NAMED BY S. J. HOBBS

Closed for a week in order to execute alterations, the Rialto, Erith, was reopened on Monday as the Gem, under the control of S. J. Hobbs, of the Carlton, Coventry.

S. J. HOBBS

The stage has been enlarged and the building entirely redecorated. New seating and carpets have been supplied by the Walturdaw Cinema Supply Co., Ltd., and some of the existing chairs reupholstered in green. Carpets are in brown and fawn, and the general scheme of the theatre is in silver and green. A new lighting batten and stage draperies have been supplied, Walturdaw carrying out the work.

C. Charlton, supervisor for Anglo-Scottish Theatres, Ltd., at Manchester, has transferred his office from the Apollo, Ardwick, Manchester, to the Pyramid, Sale.

Big Films for M-G-M

"NORTH-WEST PASSAGE" CASTING

Mirror Set for Powell and Astaire

Chosen from among a score of better-known feminine players Ruth Hussey received the plum rôle of her career to date when she was cast as that proud and calculating beauty, Elizabeth Browne, in "North-west Passage."

It is Elizabeth who jilts the young New England artist, Langdon Towne, played by Robert Young, to marry his commanding officer, the famous Indian fighter, Major Robert Rogers, played by Spencer Tracy.

Miss Hussey will share feminine importance in the Metro-Goldwyn-Mayer film with Laraine Day, who is seen as the cockney beggar girl, Ann Potter.

The "North-west Passage" cast also includes Walter Brennan, Donald McBride, Isabel Jewell, Lumsden Hare and Frederic Worlock. King Vidor, directing, returned recently from six and a half weeks of location work in Idaho, and has resumed interiors at the studio.

Powell and Astaire Begin

Against the background of a huge mirror, 60 ft. square, which reflected them each 49 times, Eleanor Powell and Fred Astaire stepped off to Cole Porter's tantalising "Begin the Beguine," with additional forces including 35 dancing girls, a rhumba orchestra and a close-harmony choir in "Broadway Melody of 1940."

"Broadway Melody of 1940," directed by Norman Taurog, is a new type of musical film, and finds Eleanor Powell from the opening reel a glamorous Broadway dance star whose problem centres about two professional dance hosts in the persons of Fred Astaire and George Murphy.

Many new and fascinating routines will be presented during the course of the film, some of which promise to establish definite fads in ballroom dancing.

Guy Kibbee Wins Role in "Looking After Sandy"

After years of garnering laughs on stage and screen, Guy Kibbee has turned "heavy." He was recently cast as Luther Martin, hard-hearted millionaire, in Metro-Goldwyn-Mayer's "Looking After Sandy," with Virginia Weidler and Gene Reynolds.

Kibbee plays the virtual ruler of a small New Jersey town, who gets Virginia's foster-father fired from his job, turns a deaf ear to entreaties and is a veritable modern Scrooge. Like Scrooge, too, he finds regeneration, this time in the faith of a child.

This is my story and these are my characters. As a novelist I am grateful for the privilege of seeing this book come completely to life. In my opinion, "The Rains Came" is a great picture. I should like to express my gratitude to Darryl F. Zanuck and all those at 20th Century-Fox who helped recreate it with such astounding fidelity.

Louis Bromfield

"THE WOMEN"

Scenes from THE WOMEN, which Metro-Goldwyn-Mayer will shortly show to the Trade. Norma Shearer, Joan Crawford and Rosalind Russell are starred at the head of a cast including Paulette Goddard, Mary Boland, Ruth Hussey, Joan Fontaine and Virginia Weidler. George Cukor directed

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Bedtime Story (Grand National)—British.	72 min. (U)	Lesley Wareing, Eliot Makeham, Jack Livesey.	Romantic comedy turning on a threadbare Cinderella theme. Versatile acting of Lesley Wareing the one bright spot.	Moderate support for small family and industrial halls.
Daughter of the Tong (Grand National)—American.	50 min. (A)	Evelyn Brent.. Grant Withers, Dorothy Short.	Gangster melodrama with two-fisted G-man implications. Acting robust and action fast.	Reliable second for the not-too sophisticated. Will appeal to youngsters.
Everything's On Ice (RKO-Radio)—American.	63 min. (U)	Irene Dare, .. Roscoe Karns, Edgar Kennedy.	Romantic comedy with ice-rink trimmings, introducing a brilliant and fascinating juvenile prodigy. Support good and staging effective.	Very good two-feature programme booking. Great for youngsters.
Full Confession (RKO-Radio)—American.	73 min. (A)	Victor McLaglen, Sally Eilers, Joseph Calleia.	Stern melodrama, with an Irish-American background. Theme both powerful and provocative, acting impressive, emotional urge strong and thrills realistic.	Outstanding general booking. Hardly suitable for youngsters.
*Hell's Cargo (Associated British)—British.	81 min. (A)	Robert Newton, Walter Rilla, Kim Peacock.	Spectacular melodrama set in a foreign port and on the high seas. Acting strong, detail impressive and thrills big.	First-rate melodrama for the masses. Nothing to harm youngsters.
*Sons of the Sea (Grand National)—British.	82 min. (U)	Leslie Banks, McKenzie Ward, Kay Walsh.	Spectacular murder mystery melodrama set at the Royal Naval College, Dartmouth. Story exciting and propitious, acting good, detail authentic and inspiring, and thrills, both physical and emotional, exciting. Colour photography very good.	Excellent popular booking. Great for the family.
			RE-ISSUE.	
*Debt of Honour (New Realm)—British.	54 min. (A)	Will Fyffe, .. Leslie Banks, Geraldine Fitzgerald.	Stout-fellow melodrama too far behind the times in sentiment and naive in treatment, to appeal to other than the unsophisticated. Originally reviewed KINE. April 2, 1936.	Quota booking for small halls. May appeal to youngsters.

A British picture. † In colour.

REVIEWS FOR SHOWMEN

Sons of the Sea

Grand National. British (U). Directed by Maurice Elvey. Photographed in Dufaycolor. Featuring Leslie Banks, MacKenzie Ward and Kay Walsh. 7,412 feet. Release not fixed.

SPECTACULAR murder mystery melodrama, the theme of which is espionage at the Royal Naval College, Dartmouth. It also tells of tradition and patriotism, and, between its many evergreen and timely commitments, it arrives at entertainment that is certain of mass appeal and box-office approbation. Full use has also been made of authentic atmosphere and backgrounds.

Flawless Dufaycolor photography gilds the propitious and exciting project. There is clever and natural character drawing.—MacKenzie Ward jumps right into his own as a disarming foreign agent—to round off the healthy, inspiring and exhilarating illusion.

Title and star values are, of course, a foregone conclusion. Excellent popular booking, one with all the answers.

Story.—After giving many years of service to the detection of secret enemy mine-fields, Captain Hyde, R.N., is appointed to the command of the Royal Naval College, Dartmouth. The morning he takes over his predecessor, Captain Arthurs, is murdered. It is believed that Arthurs was killed in mistake for Hyde by espionage agents. Meanwhile, Newton Hulls, a young man claiming to be a Secret Service officer, takes up residence at a near-by observatory owned by Professor Devar. Incidentally, Devar has a pretty daughter named Alison.

Philip, Hyde's young son, is a cadet, but he informs his father that he would prefer to follow a different career. After words between father and son, the hatchet is temporarily buried and Philip drives his father when he leaves on a secret mission. Shortly afterwards Hyde achieves his objective and confirms the existence of enemy mine-fields, but his launch is bombed and the injury results in him losing his memory. Philip, although sworn to secrecy, unwittingly gives valuable information to Hulls. Subsequently Hulls turns out to be an espionage agent, and Philip is suspected. Hulls' arrest, Philip's absolution and change of heart regarding his career, and Hyde's recovery provide the showmanlike grand finale.

Acting.—Leslie Banks not only looks the part, but acts with conviction as Hyde; MacKenzie Ward is clever as Newton Hulls—his polished sense of humour sees him through—and Simon Lack is natural as Philip. Kay Walsh is responsible for a pert feminine interest. Cecil Parker, Peter Shaw, Kynaston Reeves, Ellen Pollock and Ian Fleming register in support.

Production.—Maurice Elvey, doyen of British film directors, brings all his experience and proven flair for popular showmanship to bear on his treatment of this picture. There are two live angles to the cast-iron plot—family service tradition and espionage—and, thanks to directional acumen, they converge in a set of circumstances that make exciting and inspiring mass, popular and family entertainment inevitable.

Incidentally, the bombing of the launch provides a grand thrill, while authentic Naval College curriculum, complete with parades, stresses the pulsating patriotic angle. The romantic angle is less insistent, but it has piquancy and provides refreshing relief, and at the same time encourages feminine appeal. We repeat, the entertainment is watertight, complete, and of box-office invulnerability.

Points of Appeal.—Topical, exciting and inspiring story, good thrills, stirring patriotic pageantry, human angle, good humour, good spirits, first-rate acting, flawless colour photography and star and title values.

Hell's Cargo

Associated British. British (A). Directed by Harold Huth. Featuring Robert Newton, Walter Rilla and Kim Peacock. 7,317 feet. Release not fixed.

SPECTACULAR melodrama set in a foreign port and on the high seas, illustrating how easy it is for friction to arise in international relationship and how conversely common emergency makes friends of us all. The film is adapted from the successful French picture "Alerte en Mediteranee," and it catches both the spirit and the thrills of the original.

Moreover, its many stern, exciting and human angles are supported by clear characterisation and excellent atmosphere. The climax is super-charged with suspense. First-rate melodrama, one of undeniable box-office appeal, for the masses.

Story.—A ship's doctor is stabbed to death in an international port and British, French and Russian sailors are implicated. Their officers, Commander Falcon, Commandant Lestailleur and Commander Tomasov, are tempted to pass the blame, and their friendship is jeopardised. It is, however, later revealed that no sailor was responsible for the doctor's death and that his ship is carrying a mysterious aniline dye which, when in contact with seawater, makes a deadly poison.

Orders are given for Commandant Lestailleur to apprehend the contraband ship, and he takes Commander Falcon, the British officer, and Commander Tomasov, the Russian officer, as liaison officers. Rather than surrender, the owner of the cargo boat pours the dye into the sea and the clouds of deadly gas endanger all shipping in the vicinity. It happens that Lestailleur's wife and child are aboard a menaced ship and Lestailleur, encouraged by the other officers, disregards orders and dashes to their rescue. All the occupants of the passenger ship are saved and friendship is renewed, but at the cost of Tomasov's life.

Acting.—Robert Newton heads the acting honours list as the Russian commander; his is a fine piece of character drawing. Next best is Walter Rilla as the French officer; while last, and certainly least, is Kim Peacock as the British commander; he is very self-conscious. Penelope Dudley Ward as Lestailleur's wife and Geoffrey Atkins as his son are the best of a sound and shrewdly chosen supporting cast.

Production.—Story threads are quickly picked up, but although the initial scenes of national prejudices creating international friction are significant, it is the spectacular and heroic dash to save the passengers of a gas-menaced boat, which restores international harmony, that gives the melodrama its thrills and its cast-iron emotional appeal. Apart from the substitution of a Russian for a German, the film not only follows closely the French version, but goes one better, for it avoids longwindedness. It also inherits valuable box-office characteristics. Mass appeal is invulnerable.

Points of Appeal.—Interesting, thought-provoking, arresting and thrilling story, vivid spectacle, powerful human angle, impressive character drawing, star values and good title.

Bedtime Story

Grand National. British (U). Directed by Donovan Pedelty. Featuring Lesley Wareing, Eliot Makeham and Jack Livesey. 6,458 feet. Release not fixed.

ROMANTIC comedy presenting a threadbare Cinderella story in a high society setting. But the story creaks; so, for that matter, does the direction. The one bright spot is the acting of Lesley Wareing. Defiantly overcoming the plot and presentation, she is responsible for a pleasing character alternation of humour and sentiment. Support for small family and industrial halls on stellar initiative.

Story.—Judy, orphaned niece of the snobbish Lady Blundell, is forced to play Cinderella to her ambitious cousin Isabel. Isabel is engaged to Sir John Shale, a wealthy industrialist. Sir John is having a spot of bother over an oil deal which involves a Miss Hoffmann, an American heiress. Judy is anxious to go to Hollywood, and when she learns that Sir John has booked Miss Hoffman's passage to America she poses as Miss Hoffman and attempts to collect the tickets. Her deception, unwittingly aided and abetted by her kindly Uncle Toby, leads to complications and, inevitably, to her stealing Sir John from Isabel.

Acting.—Lesley Wareing has her moments as Judy; she is at least natural and versatile. But the rest of the players, with the possible exception of Eliot Makeham as Uncle Toby, are cramped by their rigid stage technique.

Production.—Obvious as the story is, it is none too easy to follow. Add a cast which, for the most part, is camera-shy and indifferent direction, and you have an entertainment that is decidedly weak. But for Lesley Wareing's performance, this picture would be even poorer. She gives it modest mass and family appeal.

Points of Appeal.—Evergreen basic theme, pleasing stellar portrayal and good title.

Daughter of the Tong

Grand National. American (A). Directed by Raymond K. Johnson. Featuring Evelyn Brent, Grant Withers, and Dorothy Short. 5,026 feet. Release not fixed.

GANGSTER melodrama or rather a slugging match, telling of the experiences of a two-fisted G-man who poses as a crook to round up a Chinatown smuggling gang. The hero's "mits" appropriately provide the punch. The film's pugilistic style somewhat limits its appeal, but with all its thick-ear characteristics, it is sound industrial stuff. Reliable second for the not too sophisticated.

Story.—Chinatown is in the hands of crooks and smugglers, and the leader, known as Carney, is believed to be a Chinese woman. Ralph Dickson, a G-man, is assigned to round up the gang and expose its leader, and he gets going by posing as a notorious gun-man from the East. He gains the confidence of the crooks, and eventually unearths a pretty plot to discredit and rob a banker. At the same time, he completes his original assignment and finds romance.

Acting.—Grant Withers puts brawn before brain in his portrayal of G-man Dickson, but he convinces just the same. Evelyn Brent is Carney, alias Daughter of the Tong, and she, in spite of an extravagant make-up, makes her presence felt. Dorothy Short furnishes the love interest, and Richard Loo, Harry Harvey and Dave O'Brien head a cast of good supporting types.

Production.—Action is the keynote of this melodrama. Before the first reel is over the hero is drawn into a fight, and from thence on his fistic victories are swift and regular. As for the story itself, this conceals the obvious behind a sustained battery of blows. It's just the stuff for the ninepennies and, for all its "A" Certificate, for youngsters.

Points of Appeal.—Hearty action, good fights, good title and convenient footage.

Full Confession

RKO-Radio. American (A). Directed by John Farrow. Featuring Victor McLaglen, Sally Eilers and Joseph Calleia. 6,570 feet. Release not fixed.

STERN melodrama, with an Irish-American background, describing a self-confessed murderer's attempt to shield himself behind the conscience of his Father Confessor. The theme is tremendously provocative, but its spiritual commitments in no way impair essential punch. The solution of the problem contributes to drama of unremitting power and universal appeal.

Victor McLaglen gives his best performance since "The Informer" in the lead, the support is outstanding and atmosphere thoroughly convincing. Credit is also earned by the director. Outstanding general booking.

Story.—McGinnis, a quick-tempered yet likeable brute, is in love with Molly, a snack-bar assistant. He has no job, and knowing that Molly wants a fur coat for a Christmas present has no compunction in stooping to burglary. While making his escape from the store, he knocks out Michael O'Keefe, the night-watchman, and kills a policeman with the unconscious man's gun. Later, the latter's finger-prints are recognised, and he is sentenced to death.

McGinnis confesses to Father Loma, to the murder for which O'Keefe is about to pay the penalty, and holds him to secrecy, but in his own way the priest causes McGinnis' conscience to convict him. In a highly dramatic climax McGinnis saves Father Loma's life and then pays his debt.

Acting.—Victor McLaglen gives a magnificent performance as McGinnis, one in which brawn and brain play equal parts. Joseph Calleia is in unfamiliar garb as Father Loma, but his portrayal is emotionally satisfying.

Production.—The melodrama pits a priest's conscience against the administration of justice, but the "test case" harbours no bias. Although fictitious, each brief is marked by common humanity and a masterly understanding of Irish temperament. The play is serviced by fine acting, shrewd, understanding direction, and excellent atmosphere. In many respects, and these include its box-office obvious characteristics, it is comparable with "The Informer."

Points of Appeal.—Strong, provocative, moving and thrilling story, powerful acting by Victor McLaglen and strong support, clever direction, star values and good title.

Everything's on Ice

RKO-Radio. American (U). Directed by Erle C. Kenton. Featuring Irene Dare, Roscoe Karns and Edgar Kennedy. 5,850 feet. Release not fixed.

ROMANTIC comedy with intermittent ice-rink spectacle, designed principally to exploit a new infant prodigy on skates. Irene Dare is the name, and she does her stuff brilliantly and with refreshing absence of precocity.

The story's conventionalities are amiable and are, to a great extent, offset by first-rate comedy work by Roscoe Karns and Edgar Kennedy. All told, the picture is bright, exhilarating popular fare with a welcome touch of novelty. Very good two-feature programme booking.

Story.—Irene, small daughter of Joe Barton, a barber, is a wizard on skates. Felix, Joe's improvident brother-in-law, appoints himself her financial manager. Elsie, Joe's wife, and Jane, his pretty elder daughter, accompany Irene and Felix when they go to Florida; Joe, who is saving up, is sceptical, and stays at home.

Irene is a hit, but Felix overspends, and in desperation tries to push Jane into the arms of Harrison Gregg, although she is being pursued by Leopold, a millionaire. When Joe arrives he straightens matters out by seeing that Leopold usurps Gregg, who, inevitably turns out to be phoney, in Jane's affections.

Acting.—Irene Dare acts quite well, but it is her skating that entitles her to stardom. Few, if any, skating champions have anything on her. Roscoe Karns and Edgar Kennedy work hard and effectively as Felix and Joe, and Lynne Roberts is a pretty Jane.

Production.—The show opens and closes with good cross-talk between Roscoe Karns and Edgar Kennedy, while sandwiched between is an ice-rink spectacle so devised as to fit happily the small star's brilliant glacial versatility. In any event, nothing can harm the film's happy collaboration of delightful stage skating and homely humour. It is novelty entertainment with practically all the essentials.

Points of Appeal.—Brilliant stellar debut of juvenile Irene Dare, cast-iron comedy teamwork of Roscoe Karns and Edgar Kennedy, colourful spectacle, family angle.

REISSUE

Debt of Honour

New Realm. British (A). Directed by Norman Walker. Featuring Will Fyffe, Geraldine Fitzgerald and Leslie Banks. 5,350 feet. Release not fixed.

REGIMENTAL melodrama of noble sacrifice in the service of romance, first reviewed in the KINE. of April 2, 1936. It has since been cut by 2,000 feet, but the initial criticism still goes. It was described as "too deeply saturated in the hoary stout-fellow tradition of the pre-war stages ever to get by with modern, sophisticated audiences." Star values and quota ticket may serve it in good stead.

REVIEWS continued on page 19

"A NATURAL FOR BRITISH SHOWMEN" THE CINEMA

"AMBITIOUS PRODUCTION QUALITIES" KINE WEEKLY

"A BOX-OFFICE TONIC" DAILY FILM RENTER

WE'RE AFLOAT

KAY WALSH • JOHN WARWICK
GUS McNAUGHTON • LESLIE PERRINS

A Breezy Topical Comedy of the Navy with authentic scenes of the Fleet made possible by the special facilities given during the Production by the Admiralty

BRITISH LION FILM CORPORA
76 - 78 WARDOUR STR
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IM ARTIAL
S. DOMINI
FEATURING THE FIRST GREAT NAVAL WAR-TIME
SONG HIT "Aint it Grand to be in the Navy"
WRITTEN BY JIMMY KENNEDY & MICHAEL CARR
Composers of "We're going to hang out
the washing on the Siegfried Line"
LM CORPORATION LIMITED.
OUR STREET, W. 1
ING DIRECTOR · S W SMITH ★ PHONE · GERRARD 2882-5 ★

BIG DOUBLE FROM WARNERS

Scenes from THE OLD MAID, starring Bette Davis and Miriam Hopkins, with George Brent, Jane Bryan and Donald Crisp in prominent support. It will be Trade shown by Warners at New Gallery at 3 p.m. on Thursday, November 16

"ESPIONAGE AGENT"

Joel McCrea and Brenda Marshall are the stars of ESPIONAGE AGENT, which Warner Bros. will Trade show Wednesday, November 15, at the New Gallery at 3 p.m.

DR. F. DEL GIUDICI,
Director and General Manager of Two Cities Films

Showing Next Week in London

Davis, Croydon.—"Good-bye, Mr. Chips" (M-G-M) and "The Jones Family in Hollywood" (20th-Fox).

Dominion.—"Only Angels Have Wings" (Columbia) and "Rose of Washington Square" (20th-Fox).

Embassy.—"Hostages" (United Curzon Corp.) and "The Modern Miracle" (20th-Fox).

Empire.—"Every Other Inch a Lady" (M-G-M).

Gaumont.—"Frozen Limits" (G.F.D.) and "Charlie Chan in Reno" (20th-Fox).

Leicester Square. — "The Lion Has Wings" (U.A.).

London Pavilion.—"Career" and "The Spellbinder" (RKO-Radio).

Marble Arch Pavilion.—"Stanley and Livingstone" (20th-Fox).

Metropole.—"Nurse Edith Cavell" (RKO-Radio) and "Code of the Streets" (G.F.D.).

New Victoria. — "Only Angels Have Wings" (Columbia) and "Rose of Washington Square" (20th-Fox).

Odeon.—"Over the Moon" (U.A.).

Paramount. — "Nurse Edith Cavell" (RKO-Radio).

Plaza.—"French Without Tears" (Paramount).

Regal.—"Good Girls Go To Paris" (Columbia).

Ritz.—"Lady of the Tropics" (M-G-M).

Warner. — "Daughters Courageous" (Warner).

LOCAL OPTION CLAUSE

"UNWORKABLE IN WAR-TIME"

A deputation from the L.D.O.S. waited upon the Home Secretary last week urging that the Government should do nothing to destroy the traditional values of the Christian Sunday, and asking for the retention of the local option clause in the Sunday Entertainments Acts.

On behalf of the Home Secretary, Osbert Peake pointed out that in view of the suspension of local government elections it would be difficult to continue to hold polls under the Sunday Entertainments Act.

Mr. Peake promised, however, that if local authorities were to be allowed to decide the question of Sunday opening, due notice of their intention should be given in order that objections might be raised.

S.O. IN WILTS

Trowbridge and Frome Views

The question of the opening of kinemas on Sundays was raised at the last meeting of the Trowbridge Urban Council, and it was pointed out that people who in ordinary times would oppose the opening of kinemas on Sundays would now raise no objection to such a proposal.

A member stated that there would be no difficulty in arranging for the kinemas to open on Sundays.

Worship or Films?

The suggestion to open the two kinemas in Frome on Sunday evenings has led to a counter proposal from the local churches that the kinemas shall be open on Sunday evening, but for church services, not for the showing of films.

The religious bodies are co-operating with a view to running services at one or both kinemas.

COUNCIL FIXES PRICES

Condition for York Sunday Concerts

Sunday concerts are to be held in York kinemas on the following conditions:—

Only two houses to be opened at one time and 15 per cent. of the profits to be applied to charity. Admission to be limited to 6d.

The York Watch Committee will review the position after three months.

CLIFTON CIRCUIT H.Q. REMOVAL

The Clifton circuit of kinemas and the staff of Cinema Accessories, Ltd., have removed from 30, John Bright Street to Lombard House, Great Charles Street, Birmingham, where general manager Ken Jones and his personnel have more convenient facilities.

R. HANBURY

British Film Plan for RKO-Radio

LARGE SCALE PRODUCTION SCHEDULED

The first American company to announce since the war the creation of its own production unit in this country is RKO-Radio.

Ralph Hanbury, managing director, states that he learns from George Schaefer, president of RKO-Radio, that William Sistrom, the well-known American producer, who made "The Saint in London" at Elstree, is returning immediately to England to supervise the organisation.

It is anticipated that negotiations, personally supervised by Mr. Schaefer, will culminate in a number of front-rank British stars in Hollywood filling major rôles in the new productions. An all-British technical unit will also be employed.

Further production news of great interest is confirmation of the statement that Herbert Wilcox and Anna Neagle, on their return from America after completing "Irene," their current effort, will start work on a picture in this country.

"CONVOY"

Broadcast Inspires Film Theme

After listening to the dramatic description broadcast by an anonymous "eye witness" of an aerial attack on a convoy, producer Michael Balcon decided to make a film at Ealing titled "Convoy," dramatising this formidable aspect of modern warfare. The heroism of the men engaged in—literally—"bringing home the bacon" to the British breakfast table, will provide, thinks Balcon, a film subject not only of engrossing entertainment, but one that will also act as powerful propaganda here and among friendly nations.

Official co-operation will be sought in the making of "Convoy," and it is hoped that the subject will be approved by the Ministry of Information as one deserving that body's encouragement and help.

It is also Balcon's hope that facilities will be granted to camera units to travel aboard convoy vessels so that only authentic "shots" of their adventures will be used in the film.

"CHARLEY'S (BIG-HEARTED) AUNT"

The classic, breath-taking chase which, since 1892, has been the integral comedy scene in the celebrated stage farce, "Charley's Aunt," was filmed by a Gainsborough production unit last week at Gaumont-British Studios, Shepherd's Bush, where the up-to-date film version of the play, "Charley's (Big-hearted) Aunt," is now being directed by Walter Forde.

"HUSBAND IN LAW"

MACDONALD FINISHES

Shooting on "Husband In Law," British Consolidated's production which deals with a period just prior to the outbreak of hostilities, which has been on the floor at Highbury Studios for the last three weeks, will be completed by David MacDonald this week.

Alastair Sim and Barry K. Barnes play the part of solicitors who get mixed up with a gang of crooks practising sabotage. Barnes is in favour of the mix, but his elder partner is all against it.

Diana Churchill, Barnes' wife in real life, plays his wife in the picture. MacDonald slipped through scene after scene in his usual efficient manner.

VARNEL TO DIRECT FORMBY

"Let George Do It" at Ealing

THIS week brings a striking instance of friendly co-operation between rival studios.

Producer Michael Balcon loaned Walter Forde to direct "Charley's Aunt" for Gainsborough, but when a switch-over brought the new Formby comedy, "Let George Do It," to the floor at Ealing, he found himself without a comedy director as Anthony Kimmins, who previously directed the Lancashire comedian's successes, is in the Navy. Balcon confided his troubles to Maurice Ostrer, with the result that Marcel Varnel was lent to direct the Formby comedy.

On completion of "Charley's Aunt," Forde comes back to his home ground to start "The Calendar" and there is talk that Clive Brook may star in this Edgar Wallace revival.

ZOO ANIMALS AS STARS

"George Joins Up"

Dr. Kurt Sternberg tells us he is now working fast on "George Joins Up," both at the Whipsnade and the Regent's Park Zoos, in which Widgey R. Newman is directing an all-animal cast, with a chimp as hero. He finishes shooting this week, and the picture will probably be shown to the Trade within a fortnight. The interesting and heartening part of Dr. Sternberg's story is that even in these hard times he has found no difficulty in arranging finance for production, and plans are well in hand for new pictures.

REVIEWS—Continued from page 15

SHORTS OF THE WEEK REVIEWED

INTERNATIONAL FILM RENTERS

EASTERN SYMPHONY. British (U). Approx. 1,800 feet. Immediate release.—Covers the principal towns of Burmah, shots of street scenes in Rangoon, the temples of Arrakan, the old palace, pagodas, and the road round the moat at Mandalay. Made interesting by the shots of elephants working in the timber yards, hauling, lifting and stacking the huge baulks of teak. Quite a good programme filler.

THE BATTLE OF LIFE. British (U). Approx. 2,800 feet. Immediate release.—A Nature picture, describing the birth, growth and fight for existence and preservation of the species of all types of animal, bird, fish and tree life. Educative and interesting.

THE BLUE AND SILVER WAY. British (U). Approx. 3,000 feet. Immediate release.—Quite a good short. Photography of an air mail flight from Johannesburg to Cape Town, back up the east coast over Durban to Johannesburg again. The various towns and scenes of interest are ably commentated, and photography is excellent.

NEW REALM

THE GREAT HOKUM MYSTERY. American (U). Two reels. Release not fixed.—Comedy novelty burlesque in which crisp dialogue is fitted to an old-time hypnotic melodrama. It will get the laughs, if only for its crudity and museum angle. Good short for the masses.

PARAMOUNT

DIAMOND DUST. American (U). 856 feet. Released October 16, 1939.—Grantland Rice Sportlight, with commentary by Ted Husing, introducing famous baseball aces. The short is well put over, but its interest is mainly American.

TEMPO OF TO-MORROW. American (U). 936 feet. Released November 6, 1939.—Dance band number, complete with crooners of both sexes. Presentation slick yet artistic. Sound fill-up of its type.

FAREWELL VIENNA. American (U). 836 feet Released November 20, 1939.—Orchestral short designed principally for high-class audiences. Recording and camera work particularly good.

RADIO NIGHTS. British (U). 1,502 feet. Released December 4, 1939.—Pleasing cameo musicale with wide and popular selection. Presentation up to standard. Good short for most halls.

BARNYARD BRAT. American (U). 568 feet. Released December 11, 1939.—Bright Fleischer Technicolor cartoon describing the antics of a truculent baby donkey and its mother. Draughtsmanship and colour work good. Best-rate fill-up of its type.

WATCH YOUR STEP. American (U). 837 feet. Released December 18, 1939.—The various forms of locomotion in the animal world is the subject of this short, and it is handled with interest and showmanship. Good for all uses.

HELLO, HOW AM I? American (U). 532 feet. Released December 18, 1939.—Popeye cartoon in which the popular seafaring character is confronted with a double at his girl friend's table. The gags are robust rather than clever. Good, but not one of the best.

EDDIE CARROLL AND HIS BOYS. British (U). 1,304 feet. Release not fixed.—Popular radio act introduced to the screen through an effectice, if slight, story. Musically, the short strikes a popular note. Good for most audiences.

SWEET MOMENTS. American (U). 939 feet. Release not fixed.—Conventional musical short, complete with crooners. Average fill-up of its type.

HYDROMANIACS. American (U). 843 feet. Release not fixed.—Sporting interest short, giving exciting scenes of outboard motorboat racing. Photography and commentary very good. First-rate fill-up.

IT'S THE NATURAL THING TO DO. American (U). 607 feet. Release not fixed.—Popeye the Sailor cartoon drawn on conventional but hectic lines. Slapstick has plenty of vim. Good effort of its type.

RKO-RADIO

MOVING VANITIES. American (U). Two reels. Featuring Leon Errol. Release not fixed.—Domestic comedy, telling of a husband's misguided efforts to find accommodation at a reduced rental. Star in good form, gags bright and timing snappy. Good general fill-up.

RIDING THE CREST. American (U). One reel. Release not fixed.—Sporting interest short of surf-board riding at Waikiki Beach. Commentary smooth, editing good, and photography excellent. Very good featurette.

WARNER BROS.

PORKY AND TEABISCUIT. Looney Tune. (U). 696 feet. Release not fixed.—Cartooning Teabiscuit's adventure at a steeplechase. Amusing and suitable for the kinema's Saturday mornings for the children.

TRAPPED UNDERGROUND. Floyd Gibbons. (U.) 1,192 feet. Release not fixed.—A biologist assists the police in tracing a murderer. A better biologist than detective. Finally gets his man, but almost at the expense of his life.

†*DOG GONE MODERN. (U.) 682 feet. A DAY AT THE ZOO. (U.) 712 feet. THUGS WITH DIRTY MUGS. (U.) 727 feet. NAUGHTY BUT MICE. (U.) 722 feet. JOHNNY SMITH AND POKER HUNTAS. (U.) 728 feet. Release not fixed.*—A series of six Merrie cartoons, all in Technicolor, and all equally good fun. Wisecracks, unexpected situations and good draughtsmanship. Children of all ages will enjoy them.

DAVE APOLLON AND ORCHESTRA. Melody Master. (U.) 970 feet. ARTIE SHAW AND ORCHESTRA. Melody Master. (U.) 898 feet. Release not fixed.—Will appeal to all swing enthusiasts. Two well-known American dance bands, with "hot" numbers and vocal interludes.

SOPHOMORE SWING. Broadway Brevity. (U.) 1,662 feet. Release not fixed.—A screen portrayal of American college student's enjoyment after hours, with an example of "jitterbug" as American youth does it.

MR. AND MRS. CRAWFORD AT HOME. Vitaphone Variety. (U.) 989 feet Release not fixed.—A thoroughly good short. Jesse Crawford, the famous American broadcasting organist, and his wife at their special organ with dual keyboards. Supported by accomplished vocalists, and given a good setting, with photography above the average and ballads that all appreciate.

†*SNOW MAN'S LAND. American (U). 689 feet. Release not fixed.*—Coloured cartoon-burlesque of North-West Mounted Police. Gags bright, if evergreen, and colour satisfactory. Good general fill-up.

YOU'RE NEXT TO CLOSING. American (U). 1,677 feet. Release not fixed.—Comedy musicale with beauty shop background. The revival of vaudeville is the theme. Cross and Dunn, the cross-talk comedians, act as compères. Popular acts and turns provide suitable embellishment. Good for most halls.

ROLLIN' IN RHYTHM. American (U). 1,604 feet. Release not fixed.—Vaudeville comedy musicale in which all turns and individual acts are played on roller-skates. A big store provides an appropriate and colourful background. Good short of its type.

KRISTOPHER KOLUMBUS. American (U). 672 feet. Release not fixed.—Comedy cartoon skit on Columbus's discovery of America. Draftsmanship good and commentary crisp. Good general fill-up.

RITA RIO AND HER ORCHESTRA. American (U). 883 feet. Release not fixed.—Versatile dance band short, featuring an exuberant, as well as versatile, lady conductor. Adequate short of its type.

BROADWAY BUCKAROO. American (U). 1,656 feet. Release not fixed.—Cabaret entertainment, comprised of clever dancing acts and bright individual fooling by Red Skelton. The whole measures up to sound popular variety entertainment. Good fill-up for the masses.

SEEING SPOTS. American (U). 1,686 feet. Release not fixed.—Night-club divertissement taking the form of a columnist's nocturnal crawl from one fashionable rendezvous to another. Bright and original singing and dancing acts are introduced. Good general fill-up.

HATS AND DOGS. American (U). 1,660 feet. Release not fixed.—Cameo comedy extravaganza made up of cross-talk, slapstick and song. The mixture is somewhat thin. Passable fill-up for industrial audiences.

LEITH STEVENS AND HIS ORCHESTRA. American (U). 939 feet. Release not fixed.—Dance band number with the loud pedal on swing. Vocal intermission very weak. For the uncritical only.

† In colour.

No Black-out for These Showmen

A novelty in boardmen at Bristol for THE GANG'S ALL HERE (A.B.P.C.)

STREET STUNT AT BRISTOL

"The Gang's All Here"

THE managers of the King's and Whiteladies at Bristol, in connection with the showing of the Associated British comedy, "The Gang's All Here," employed a street stunt which attracted great attention. It consisted of a costume built in such a way that the wearer looked out from the shirt-front of an apparently headless man. The weird appearance of the figure and the placard which was shown on the front and back of the figure with the wording, "I laughed my head off at 'The Gang's All Here,'" proved a successful advertisement. This same ingenious idea was also used with great success at the Elite, Nottingham, and elsewhere this popular subject is showing.

TOMMY'S FAG BOX

Bolton Manager's Effort

A gratifying response to the appeal for cigarettes made by manager R. Wroe-Johnson has been forthcoming from patrons of the Majestic, Daubhill, Bolton.

Mr. Wroe-Johnson placed a large box in the foyer with an attractively worded invitation to members of the audience who are not in a position to give cigarettes in quantity, to place whatever they can spare in the box. He is anticipating the collection of 1,000 cigarettes a week.

ARMISTICE DAY PRESENTATION

Stage Show at York

Thirty beautiful York girls form the cast of "Friends of Freedom," a patriotic show which is being presented on the stage of the Rialto, York, this week, to mark Armistice Week.

This is the first stage presentation given at the Rialto by Edward Farley, the broadcasting organist, who told a KINEMATOGRAPH WEEKLY representative that the show was specially convened by J. X. Prendergast, proprietor of the kinema, and himself.

The girls appear dressed in the national costumes of the British Dominions, France, Poland and Turkey, and they present a colourful spectacle.

In the show this week Mr. Farley is playing the national anthems and songs of the various Allied countries, and the stage is brightly dressed and the background tasteful and pleasing to the eye. The show proved a strong attraction at the kinema, for Mr. Farley is noted for his stage presentations.

KIDDIES' WAR RHYMES

Harold Buxton, manager of the New Oxford, Manchester, has secured the co-operation of the *Manchester City News* in organising a "last line" limerick competition to publicise "French Leave," which will be shown at the New Oxford and the Market Street P.H., two J. F. Emery circuit theatres, during the week commencing November 13.

EXCLUSIVE FILMS

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James Oliver Curwood's Latest Western

"VALLEY OF TERROR"

CERT. "U"

with

KERMIT MAYNARD & HARLENE WOOD

also

"GHOST WENT WEST"

CERT. "U"

a

GEORGE BASS TWO REEL COMEDY

TRADE SHOW — GAUMONT BRITISH THEATRE,
Film House, Wardour Street.
Tuesday, November 14th, 3 p.m.

Count Leo Tolstoy's

"WHAT MEN LIVE BY"

CERT. "U"

with

ESMOND KNIGHT & OLGA LINDO

A British Production in four reels.

also

"YOUR BIRTHDAY PREDICTIONS for 1940"

BRIT. CERT. "U"

By Edward Lyndoe.

a

WIDGEY R. NEWMAN PRODUCTION

TRADE SHOW — GAUMONT BRITISH THEATRE,
Film House, Wardour Street.
Wednesday, November 15th, 3 p.m.

A party of over 200 officers and men were entertained at the screening of I WAS A CAPTIVE OF NAZI GERMANY (Anglo-American). Manager Harry Murray and his assistant, R. M. Drennan, are in the group

USHERETTES KNIT FOR THE TROOPS

PATRONS AID GOSPORT WAR WORK

A very useful contribution to national service is being made by the usherettes at the Forum, Gosport. James Holland, the manager, after consulting the Women's Voluntary Service, found that they could assist in knitting "woollies" for the troops, but the difficulty was to find the necessary wool.

To enlist the co-operation of the patrons, Mr. Holland put a Union Jack on a table in the vestibule, and at each performance made an appeal from the stage asking sympathisers to drop a copper in the flag as they left.

The appeal was an instant success, and in a week £35 6s. 6d. was collected in coppers.

Now the usherettes, in their quiet periods, are knitting woollen helmets, mittens, etc., for the troops, and as all the girls each reckon to complete one garment a week it is hoped to guarantee a steady supply.

The topical touch in this announcement for ASK A POLICEMAN (G.F.D.), contributed greatly to its successful appeal

TOPICAL NOVELTY PLEASES

"Ask a Policeman"

Another street stunt which aroused a lot of talk was that run by Harry B. Harris, publicising the showing of "Ask a Policeman" at the Tudor, West Bridgford, Nottingham. This policeman stunt illustrated was supplemented by a rhyming competition for members of the Kiddies' Club run in connection with the Tudor, which produced some admirable efforts.

Incidentally, an A.R.P. test for the children resulted in the building being cleared in 47 seconds, surely a record for a 1,300-seater?

TIE-UPS RESTART AT PETERBORO'

C. T. Newton's Enterprise

Notwithstanding crisis difficulties, C. T. Newton, of the Princess, Peterborough, an Emery kinema, is carrying on showmanship efforts as far as emergency regulations permit.

For "Four Girls in White" numerous throwaways and a criticism competition attracted good business, while the sports slant afforded by "Ice Follies of 1939" led to the co-operation of local sports dealers, whose wares were suitably indicated by art cards giving details of the picture and the screening.

KINEMA FOOD STORE

Harry Garon, having closed down his kinema at Southend-on-Sea (it is being used as a food storing warehouse), Hedley Morton, who had been resident organist since 1931, is displaced. He was very popular, and deservedly so, with the local patrons and a very competent musician. He is now living at Hove and should prove an excellent deputy for local "seventh day" work.

DUBLIN WOMAN LOSES CLAIM

ALLEGED INJURIES AT THE SAVOY

IRISH CINEMAS, LTD., largest exhibiting combine in Eire, last week, in the Dublin Circuit Court before Judge Davitt and a jury, successfully defended an action brought against them by Mrs. Winifred Rogers, painting and music teacher.

Claiming £300 damages for loss and personal injuries, Mrs. Rogers alleged negligence in that the floor of a passage in the 3,000-seater Dublin Savoy—on which she said she slipped and fell in April, 1937—was not reasonably safe. The company denied negligence and pleaded contributory negligence.

Throwing out the case, the jury found that the passage was reasonably safe.

Mrs. Rogers said that when she came to a "dip" in the passage leading from the street to the auditorium her feet suddenly went from under her and she fell heavily. She was treated for two months for a fractured collarbone and other injuries and was still suffering from limited use of the fingers of her right hand and from dizziness, which prevented her from painting or playing the piano.

Cross-examined, Mrs. Rogers said that she was not aware that she was the only person who had fallen in the passage, although 690,000 persons had used it since 1937.

May Doyle, cashier, denied that Mrs. Rogers had made any complaint to her about the floor or also that she had said that other people had fallen there.

"SPY IN BLACK"

Naval Display in Kinema Lobby

From F. B. Leighton, of the Southgate Odeon, where there is fortunately an inner lobby which can be screened without serious difficulty, comes news of an interesting lobby set to advertise "The Spy in Black." Through a porthole in a front panel patrons can see a miniature layout representing the British Fleet, the models having been obtained on loan from a local trader.

Mr. Leighton has astutely linked the film with the recent incidents at Scapa Flow and thereby aroused considerable interest.

A RECORD FOR HUBBY

Sheffield Woman's War Memento

An additional attraction during Cyril Pennington's birthday week at the Regal, Sheffield, was the invitation accorded to members of the audience to contribute items from the stage during interludes.

One woman, claiming that she could neither sing nor recite, made a gramophone record to be sent to her soldier-husband.

During the presentation of "Q Planes" (Columbia) at the Wicker, Sheffield, [illegible] Bell arranged for the personal appearance of E. H. Cotton, who appeared in the film.

Thousands of handbills were distributed throughout the district worded "Where do our bombing planes disappear?"

CHINGFORD MANAGER KEEPS IN TOUCH

The war has led, among other things, to the abandonment of large-size poster displays and of advertising by means of monthly house programmes; these disadvantages, however, have been counteracted by A. W. Street, of the Chingford Odeon, by the production of a monthly programme in card-folder form, 7,000 of which are distributed around the district. He says that this is already having good results in stimulating interest and reawakening the kinema habit in Chingford.

W. O. Carter, who has been appointed manager of the Palaseum, Commercial Road, has been with A.B.C. for the past [illegible] years, with whom he has a son also employed.

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ARCHITECTURAL EDITOR: GEORGE COLES, F.R.I.B.A.

The monthly Technical Supplement to the KINEMATOGRAPH WEEKLY

Nov. 9, 1939

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YOUR CONTRACT CAN BE CARRIED OUT

This month's figures afford convincing testimony of the efficiency and value of the

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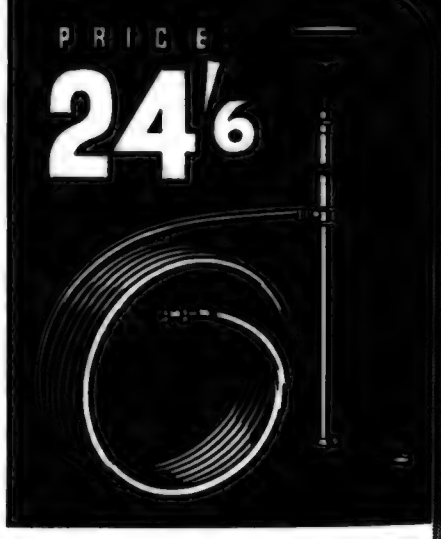

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Observations

THERE seems still to exist in the professional as well as the lay mind some confusion regarding the provision of air raid shelters for kinema patrons. Quite recently a leading architectural journal stated: "Because a kinema is a public building, it is the duty of the local authority to provide the shelter." This statement is definitely misleading.

The duty of a local authority is that of providing shelters for people caught in the street during an air raid and domestic shelters for persons of limited income. The patrons of a kinema do not become the responsibility of the local authority until they have left the kinema and are in the street.

Even thus, the local authority's responsibility is limited to 10 per cent. of the population of a residential area and 15 per cent. of an industrial area.

The journal above referred to says: "Doubtless it would be of advantage if the kinema owner would take the initiative, and see that proper shelters are arranged in the immediate vicinity"!!! Which means that, in addition to his ordinary responsibilities for kinema-goers' safety on his own premises (which he discharges admirably, as a rule), he must be expected to shepherd them after they have left his theatre. This, of course, is absurd, for, logically applied, railway stations would be required to provide shelters for the tens of thousands which issue from railway termini during rush hours.

As an example of the attitude of some local A.R.P. authorities to the problem, it may be instanced that in Bristol, where signs had been exhibited at kinemas informing patrons of the exact situation of the nearest shelter, exhibitors have been asked to remove the signs.

The reason given is that public shelters are intended for the accommodation of people in the streets, and if kinema audiences sought protection there they would probably become overcrowded.

THE KINE. proposes next week to publish details of the materials available to exhibitors for making luminescent and fluorescent displays in vestibule or foyer, together with the means adopted to light corridors and passages sufficiently for visibility and safety.

Inventors have produced a number of new substances which may be worked up into designs of beauty as well as of utility, and thus increase patronage at kinemas.

ACCESS TO AND EXIT FROM KINEMA BALCONIES

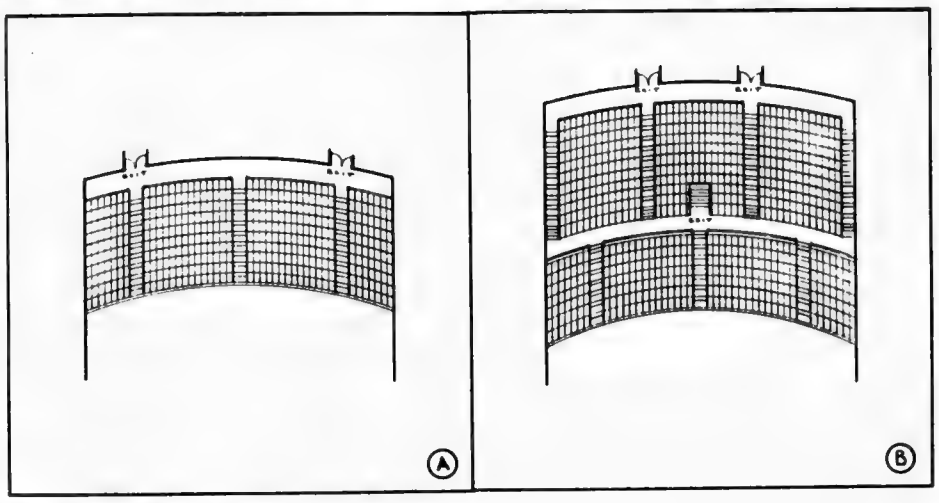
Securing the Minimum of Patron Interruption

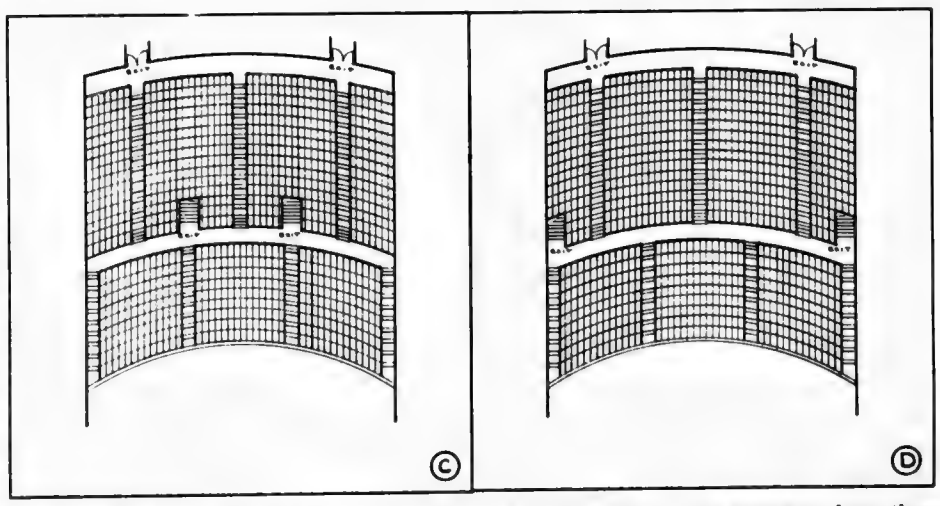
By GEORGE COLES, F.R.I.B.A.

UNTIL the possibility of air raids made it advisable for kinema audiences to discover for themselves alternative means of egress should emergency demand, most patrons were content to follow the habit of making their exit by the doorway through which they had entered. The newer habit is that of discovering alternative means of exit, in case the need should arise for using them.

In the article which follows, Mr. Coles describes exit provisions in various types of kinema, and their placing in order to avoid patrons' interruption and to ensure ease of access.

The problem of arranging the entrances to the balcony so as not to cause interruption to the persons already seated is one which is perhaps patent to the design of kinemas. In the theatre this problem does not arise as the audience would be seated before the show commenced, and, save for a few latecomers, no interruption would take place. With the advent of continuous performances this happy state ceased to exist, and the multiplicity of the methods employed to overcome this difficulty is obvious to everyone visiting several different kinemas. I therefore feel that a review of the various methods employed will be of interest.





Early Kinemas

The earliest kinemas usually had only small balconies, seating from 400 to 500 persons, and only two exits would be required for this number of persons. Obviously the best position for these was at the rear of the balcony (see sketch A). One or both of these exits would be used as entrance to the tier, and therefore no obstruction to the seated audience was created by incoming patrons using the gangways.

This form of entrance is quite suitable for small tiers and, owing to the limited number of persons accommodated, the total rise of the tier is usually small and the objection of taking the patron to the high level of the tier first is of little moment.

Larger Buildings

With the demand for larger balconies, seating anything from 750 up to 1,500 persons, it became necessary, owing to the large overall rise of the tier, to bring the patron into it at the lower level. In order to make front entrances useful for feeding the whole of the tier, a crossover gangway became essential.

Such crossover gangways obviously could not be placed at the lowest level of the tier, as this could cause interruption at the highest priced seats. It is therefore usually placed immediately behind these seats, that is, about one-third up the tier, with the interruption to the seats behind being compensated by reduced price, plus good position.

It is in the feeding of this gangway that the real problem arises, as it is not possible to design the level of this gangway so as not to cause interruption to the seated audience behind it.

The small type of balcony requiring, say, only three exits, does not present much difficulty, as this can have a central vomitory exit (used as an entrance) with two rear exits. This arrangement is shown in sketch B, and has a total interruption of about 13 persons in its worst case.

The Four Exit Balcony

Where four or more exits are required it is usual to have two vomitory exits (used as entrances), and this has two distinct solutions, shewn in sketches C and D. In sketch C the total interruption of 12 persons is caused by a person entering the central front gangway from the vomitory, but the enclosures to these vomitories break up the appearance of the circle. Sketch D shows the side-entrance type. This, whilst giving a clean, compact appearance to the balcony, has the disadvantage of causing obstruction to 50 per cent. more persons than type D.

Although there are many variations to the actual position of the entrances from those illustrated, they nevertheless reduce to the same principles, and all methods suffer the disadvantage of causing interruption.

STOCKHOLM'S BOMBPROOF KINEMA
The First In Europe

The city of Stockholm, which, like other Northern European countries is taking precautions against attack from the air, and is excavating deep air raid shelters, has an underground kinema able to give complete protection against bombers, it is claimed.

The new luxury kinema is in the fashionable Gaerdet district.

Stockholm is a city of many kinemas, many of which are owned by Svensk Filmindustri, Sweden's leading film production company, whose chief is Olaf Andersson.

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ACOUSTICAL REQUIREMENTS OF AUDITORIA

Sound Correction Materials and their Fixing

THE following article is an abridgement of a paper delivered to the Society of Motion Picture Engineers Convention by C. M. Mugler, of the Acoustical Engineering Co., of Los Angeles. The various types of material employed in auditoria are classified and faults of installation noted.

CONVENTIONAL rooms or auditoriums can be fundamentally analysed as follows: each room contains three sets of parallel reflective surfaces: *i.e.*, floor and ceiling, side walls, and end walls. There is only one logical solution for the elimination of standing waves, flutter echoes, and phase distortion, and for building up and uniformly diffusing the sound energy in a room.

(a) The side walls require the installation of a definite amount of sound-absorbing units calculated for all audible frequencies.

(b) The end wall opposite the source of sound must likewise be treated.

(c) As the floor is generally carpeted and contains seats, the ceiling which is opposite will not require any acoustical treatment in the average room. It should remain hard and reflective.

This last statement is conditioned upon the time lag between the reflected and direct waves not exceeding one-fifteenth of a second

Frequencies with Different Characteristics

The absorbents are to be acoustical materials or systems of materials having not less than the following sound-absorption characteristics at these frequencies which are selected at a 60-db level above the threshold of audibility and closely correspond to the normal ear response curve:—

Frequency	64	128	256	516	1,024	2,048	4,096	8,192
Absorption	25	30	50	70	70	70	65	60

Uniform energy distribution can be achieved only by splaying certain parts of the wall and ceiling areas. In order to produce proper diffusion, this splaying must be carefully designed to break up or diverge the reflected waves. The splays must be surfaced with an absorbent or hard reflective material according to their locations in relationship to the source of sound and the size and purpose of the room.

Rigid Construction

In order to prevent panel vibrations, all the surfaces, including the floor, walls, and ceiling, must be rigidly braced. In construction, where panels or walls can vibrate, there is always the possibility of induced transient distortion. Cavity resonance feed-back in the form of background noise is a serious condition which is found in many otherwise acoustically acceptable rooms. This is caused by the sound building up between the various surfaces of the floor, walls, and ceiling construction, and returning at audible levels to the normal room interior. This is a general condition when the wall surfaces are furred out with lath and plaster. Even with an approximate attenuation of 24 db, the sound transmitted into the cavity behind would build up in energy and be directed back as noise, and not as sound, into the room.

Types of Material

Serious consideration must be given to the subject of sound-absorbing materials. It is very important to consider the physical characteristics of the materials, and to scrutinise carefully the sound absorption coefficients at all frequencies, particularly in the lower end of the spectrum. Acoustical materials are generally divided into the following types:—

(1) The direct-absorbing type, where the sound energy is converted into heat by friction encountered in passing through the crevices and pores of the material. Examples are acoustical plasters and hard rigid precast tiles.

(2) The direct-absorbing type composed of felted fibres, which absorbs sound in the same manner as type 1 and, in addition, gains efficiency through a dampening effect due to the resiliency of the material. Examples are bagasse fibre tiles and wood fibre tiles.

(3) The high-efficiency type, which is covered with a perforated hard surface. The hard surface material serves only as a mask for the unsightly absorbent behind. Example is mineral wool surfaced with perforated metal, transite, or hardboard.

Summarising, the three types of materials are more easily described as (1) hard and porous; (2) resilient and porous; (3) hard and perforated.

The effect of these three types of materials will be different even when they possess identical sound-absorption characteristics. Theoretically and practically, the reverberation times would be identical in any three average rooms individually treated with each of these three types of materials, based on an equal amount of absorption units. However, the apparent effect upon the character and brilliance of the speech and music, as judged by the human ears, would be distinctly different. The effect would be directly due to the character of the reflected sound.

Installation Faults

Particular importance must be attached to the installation of these acoustical materials. Too often the material is

Continued on page v

REGAL, NORWICH, MODERNISED

Reseated and Redecorated

WHAT can be achieved in modernising and brightening up old halls by present-day reconstruction methods has been strikingly evidenced at the Regent, Norwich, one of the A.B.C. circuit kinemas. The Regent was originally built as the Alexandra theatre and though afterwards used as a kinema still retained many of its old characteristics. In the modernisation plans prepared by W. R. Glen, F.R.I.A.S., many of these have been obliterated.

Special attention has been given to the decoration by Mendenhall, Ltd., in which buff predominates with enriched mouldings picked out in colour.

Around the front of the balcony and alongside the boxes are coloured panels. Artistically shaped light fittings give an added touch of colour as also do the new stage drapings.

The hall has been refurnished throughout by Morris, of Glasgow, with a luxury type of chair, the upholstery of which and the recarpeting by Pathé Equipment, Ltd., tone with the general colour scheme. This latter firm also supplied the Lloyd Loom furniture in the café.

Accommodation for 1,636 persons is divided between the stalls, 932, and the balcony, 604.

Other work includes new ventilating and heating systems, remodelling of the electrical equipment and replacement of the gas secondary lighting plant with the most up-to-date battery system.

The projection room has also been overhauled and brought up to date.

Improvements have not been entirely confined to the interior, for the hall has been brought into greater prominence externally with a cantilevered canopy of modern design.

COSY, MICKLEY

On a site where there formerly stood a Methodist Church at Mickley, near Prudhoe, Northumberland, there has been erected in a space of a little over four months the new Cosy kinema.

The building which it replaces was converted from purposes of worship some years ago and retained certain features of the old structure until, on June 3, it was demolished.

The seating has been doubled by the rebuilding, 450 seats being provided instead of the former 220.

The proprietors of the Cosy are three brothers—R., S. and J. Stokoe, whose parents were the pioneers of the kinema in Mickley, and who were present, aged 76 and 77, at the opening.

The interior is attractively decorated and tip-up seats are upholstered in green.

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THE VALE, MIRFIELD

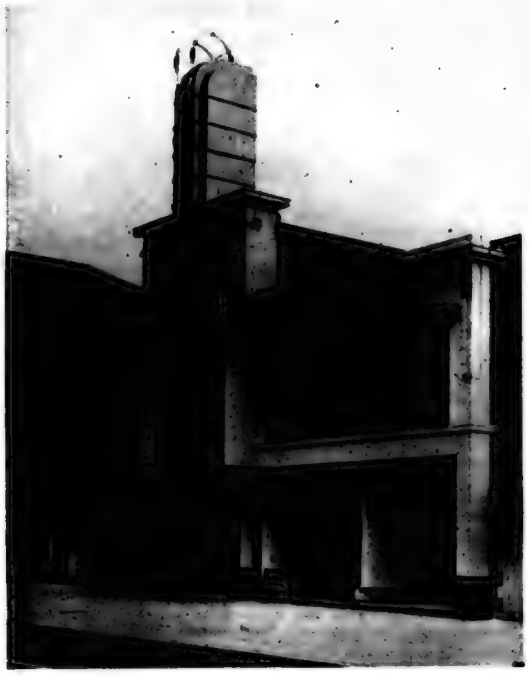
A Compact Yorkshire Kinema

WITH WELL-LIGHTED RESTAURANT

MIRFIELD, in Yorkshire, known the world over for the theological seminary which stands within its borders, is a township with a population of 12,000, lying north of Huddersfield.

Here has been opened the pleasantly named Vale kinema, an enterprise of J. C. Jesson, a kinema of compact though unusual exterior appearance, comprising shop frontages entrance, many-windowed first floor with central feature carrying the window a further story higher, and forming a lower feature with fin above.

Faience is extensively used in the facade; in fact, glass and faience make up the whole of the frontage.



The exterior of the Vale, Mirfield, during construction

Within, an intimate note is struck in the auditorium and balcony, where decoration is of a very pleasing character. The proscenium frame is of accustomed form, but into its sides and top a pleasing grille pattern has been worked, and this design repeated again in the side walls in larger grilles, lit from below by concealed units, strikes a novel note.

These grilles are separated from the frame by a panel of vertical strips, which receive light from an upright cone, which conceals lamps from the auditorium.

A triple step feature of three curves leads to the platform, where a picture curtain makes an effective focus for the eye, and is lit by a transverse cone also concealed.

Lighting on the curved ceiling above is from sconces fitting close up.

Sound Equipment have provided projectors with Taylor, Taylor, Hobson lenses and B.T.-H. sound.

Uniforms have been supplied to the staff by Alfred Harold (Uniforms), Ltd. The girls are dressed in red trimmed green and gold, the male staff being in maroon trimmed green and gold.

RIO, PRUDHOE

A Tynedale Cinema's Enterprise

A new 1,000-seat kinema, the Rio, has been erected in the Northumberland township of Prudhoe, J. N. Fatkin, of Newcastle, chartered architect and surveyor, being responsible for the design. The proprietors of the kinema are Tynedale Cinemas, Ltd., whose managing director is E. J. Hinge, president of the C.E.A.

The kinema is well designed and equipped. The entrance is from Oakfield Terrace into the ground floor foyer, two doorways leading into the auditorium from each side of the pay-box.

There is also an entrance from the rear of the building to the front stalls with a pay-box and two exits.

A wide terrazzo staircase leads from the ground floor foyer to the first floor foyer, with a vomitory to the balcony, which has two exits. Cloakroom accommodation is provided for patrons on the first floor, together with suitable staff rooms; and a suite of rooms for the operators and equipment, which is of the most modern type.

Heating and ventilation is on the Plenum system, the heating being amplified by hot-water radiators. Pyrene Emergency hosereels are installed.

The lighting incorporates fittings of pleasing design, and emergency lighting is from storage batteries. Stage colour-lighting is provided, and stage draperies have been supplied by Fosters (Curtains), Ltd. Tableau curtains are in green velour trimmed with gold satin, a deeper shade of green being used for the drapes. Screen curtains are in gold satin with a festoon reefing.

Staff uniforms are green, trimmed orange and gold. Alfred Harold (Uniforms), Ltd., were the suppliers.

The sound system is by British Acoustic, Ltd.

The steel framed building has a fireproof balcony, floors and roof and decorations are all fibrous plaster and in the most modern style.

British manufactured equipment has been provided throughout.

A large car park is provided with access from the Main West Road.

SHEFFIELD RENOVATION

A scheme of renovation at the Wicker P.H., Sheffield, has included redecorating and a proportion of re-seating by Griffin and Spalding, Nottingham.

CHESTERFIELD RECONSTRUCTION

The Coliseum, Chesterfield, has recently been reconstructed and the latest type B.T.-H. sound system installed.

GRANADA, KINGSTON

An Attractively Designed Bernstein Theatre

LOFTY VESTIBULE AND BRIGHT DECORATIONS

IN the Royal Borough of Kingston-on-Thames an addition has been made to the already attractive amusement centre by the erection of the new Granada Cinema by Bernstein Theatres, Ltd. It is situated in the Richmond Road near its junction with London Road, and has been designed by George Coles, F.R.I.B.A. E. W. Cook, M.I.Struct.E., was the consulting structural engineer. The planning of this magnificent building, seating 2,000 persons, has called for much ingenuity, and the proportion and spaciousness of the theatre are a testimony to the architect's skill as well as an amenity which is bound to be keenly appreciated by the public.

The Main Entrance Block

The main entrance block to the kinema is at the London Road end of the façade and is flanked by four shops to which it gives a dominating quality. Three large semi-circular windows immediately above the canopy mark the centre of the vestibule and the extreme right of the entrance block is carried up to form a tower having a central fin bearing the name of the kinema. The front is executed in rustic bricks with terra cotta dressings, this latter material being used also to face the entrance block up to the level of the Swanser canopy, which is returned along the side elevation to a considerable depth to form a shelter for those queueing.

Lofty Vestibule

Through a double range of entrance doors, arranged to form a "black-out" lobby, entrance is gained to a lofty and highly decorative vestibule treated in the Renaissance style. The ceiling is coffered with highly modelled and moulded panels carried out in shades of pink and green with enrichments picked out in gold on a blue background.

The side walls have a triple-arched mirror treatment coloured similar to the ceiling. The floor is in terrazzo, having a field of a light buff colour with bands of red and green. A double staircase rises at the further end of the vestibule to a balcony across the full width of the vestibule; the staircase balustrade being in highly decorated ornamental ironwork. Immediately at the foot of the double staircase are two payboxes, having walnut bases with ornamental wrought-iron grilles.

From the vestibule glazed mahogany doors lead into the stalls foyer, a large apartment decorated with green textured walls surmounted by a deep cornice and frieze in the same colour, the modelling of the ornament being picked out in gold. The ceiling is a pale shade of rose-pink. The double staircase from the vestibule leads through a foyer into the balcony. The foyer is treated as a hall of mirrors, having a sunshine yellow ceiling with highly decorated wall pilasters between the mirrors, with gold ornament on a blue background, the plain surfaces of the walls being finished in a buff colour lined out as imitation stonework.

Auditorium Decorations

The auditorium has a highly decorated and moulded ceiling with a large enriched and panelled central dome over the front portion picked out in gold on a green background with pink and buff stippled marginal bands, the general ceiling panels being buff scumbled with cream, the surrounding margins in pink scumbled with buff. The ceiling over the balcony is raised and coffered with gold pateral on a blue background with green margins. The proscenium has a double pilaster treatment for the full height of the auditorium carrying a fully moulded and modelled cornice which is carried across the proscenium opening; the pilasters enclose a triple arched treatment, the arched openings being filled with ornamental gold grilles. The general colour treatment is picked out in shades of blue, green and pink to harmonise with the ceiling. The frieze of the cornice is further decorated by a fresco of dancing nymphs. Decorations were carried out by Campbell Bros., and plasterwork by Maple and Co., Ltd.

Lighting of the auditorium is effected by pendant fittings designed to harmonise with the general treatment, the central dome being lighted by a large circular metal and glass fitting with branching lanterns.

Seating is on ample lines, the chairs being covered with a floral-patterned material of buff and cerise and being entirely Dunlopillo upholstered. The carpet to the auditorium and foyers has a scroll and floral design of deep buffs, pinks and brown on a light buff ground.

The stage is fitted with rolling shutters and counterweighted sets for the quick manipulation of stage lighting and drapes.

A large Wurlitzer organ is installed with an illuminated console, which is built on a Furse lift.

The sound system is the very latest "High Fidelity" RCA equipment, and fireproof shutters are of Furse construction.

Air-conditioning and Cleaning

The whole of the public portion of the kinema is air-conditioned by means of the Plenum heating and ventilating system, which ensures that fresh washed air, tempered to a suitable degree, is continuously forced into the kinema. J. Jeffreys and Co., Ltd., were the heating and ventilating engineers carrying out this work. The vacuum cleaner installation is by British Vacuum Cleaner and Engineering Co., Ltd., and fire-fighting appliances by Clarke and Vigilant Sprinklers, Ltd.

A commodious café is an important part of the Granada's amenities; kitchen equipment is installed by W. M. Still and Sons, Ltd.

Contractors

Quantity surveyors for the Granada were L. A. Francis and Sons, and the general contractors James Stewart and Sons (Tottenham), Ltd. Sub-contractors were as follows: Iron staircases and railings, Borough Engineering Works, Ltd., Luton; vacuum cleaner installation, British Vacuum Cleaner and Engineering Co., Ltd.; shutters, Frank Burkitt, Ltd.; ventilators, Fred Braby and Co., Ltd.; bio-box lights, E. Coules and Son; decorative paintwork, Campbell Bros., Ltd.; fire appliances, Clarke and Vigilant Sprinklers, Ltd.; flush doors, R. Cattle, Ltd.; pay-box bases, H. Darby and Son; ironmongery, W. N. Froy and Sons, Ltd.; fireproof shutters, W. J. Furse and Co., Ltd.; heating and ventilating, J. Jeffreys and Co., Ltd.; plaster, Maple and Co., Ltd.; terra-cotta, Rainfordware, Ltd.; public address system, R. A. Rothermel, Ltd.; terrazzo, W. B. Simpson and Sons, Ltd.; ornamental metalwork and canopy, Swanser and Son, Ltd.; acoustic work, Douglas R. Smart and Son, Ltd.; kitchen equipment, W. M. Still and Sons, Ltd.; electrical work, Troughton and Young, Ltd.; asbestos roofing, Universal Asbestos Manufacturing Co., Ltd.; organ, Wurlitzer Cinema Organs; sound installation, RCA Photophone; organ lift, W. J. Furse and Co., Ltd.

A POWERFUL FIRE-FIGHTING UNIT

A very effective stirrup pump, useful for many purposes, but in particular as an apparatus to deal with A.R.P. emergencies, is being marketed by W. T. French and Son, Ltd., Browning Street, Birmingham.

This Mysto stirrup hand pump, was produced in collaboration with H.M. Home Office, and exhaustive tests in dealing with actual incendiary bombs and fires were carried out before it was sanctioned as being definitely efficient for dealing with such conflagrations.

In spite of the widespread notion that water should never be put on an incendiary bomb, it is stated as a definite fact that, by using the Mysto pump with the spray section of the dual nozzle a fine mist can be directed on the bomb, the effect being to reduce the burning time to under two minutes, and thus giving adequate control over the bomb. The secret lies in the patented dual nozzle, which provides both a jet for dealing with the actual fires and a spray for dealing with bombs.

The Mysto has not only been supplied in large quantities to H.M. Office of Works, but also to numerous municipalities, institutions and latterly many of the leading shipping lines.

In view of the fact that all places of entertainment are required to make adequate provision for protecting their audiences against incendiary bombs and fires, this pump is an essential of kinema fire-fighting equipment.

It can be obtained from most ironmongers and hardware stores at the price of 24s. 6d.

ACOUSTICAL REQUIREMENTS OF AUDITORIA

Continued from page IV

installed in such way that panel vibrations and the subsequent detrimental effect of resonating peaks are generated. The simplest case is wherein the material is mounted on furring strips. In most cases these resonating peaks can be predicted and at what frequency range they will occur, depending upon the type of material utilised and the method of mounting.

Observation of the reflected sound will determine the relative merit of these three types of materials. Exact preference should be influenced by the intended use. There is little difference between the absorption coefficients of metal and wood, but the apparent effect is radically different. The reflected sound from wood is clear and bell-like, with individual characteristics of harmonics and overtones, whereas the reflected sound from metal is sharp and shrill. The absorbent must be selected by studying its sound-absorption coefficients at each and every audible frequency.

Male and Female Pitch

Although carpets and velour drapes are inexpensive to instal for acoustical treatment, they are not suitable for critical listening because they absorb too little energy at the pitch of the male voice and pitch of the female voice, and too much energy at the high frequencies. For instance, lined carpet absorbs only approximately 7 per cent. of the incidental sound at 128 cps., whereas at 1,024 cps. it absorbs approximately 55 per cent. Therefore, were a room treated with such materials, it would have a booming effect due to the masking of the higher frequencies by the lows.

More attention must be given to the loudness curve and to the ear response characteristics. Too often the higher frequencies and their delicate tonal components are masked out by the energy of the lower frequencies. For instance, to raise a 1,000-cycle note from the threshold of inaudibility to 80 db requires 80 db, whereas it requires only 35 db to raise a 100-cycle note from the threshold of inaudibility to 80 db.

The remedy in preserving the naturalness of speech and music within a room is not in further improvements of mechanical and electrical equipment, but in restudying elementary acoustics and in choosing those materials which have selective sound absorption coefficients. Reverberation time formulas should be used only as a check against the superior methods of image projection of reflected sound and energy-level distribution analysis.

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Cross auditorium shot at the Ritz, Clapton. Architect, W. R. Glen, F.R.I.A.S.

NEW A.B.C. KINEMA AT CLAPTON

A Brightly-Coloured Auditorium

REST GARDEN AT REAR OF THEATRE

AMID somewhat drab surroundings in the Lower Clapton Road, London, N., there stands out boldly the imposing frontage of the new Ritz, A.B.C.'s latest addition to modern kinemas in London. W. R. Glen, F.R.I.A.S., has been responsible for the design of the theatre, which within possesses many of the features of this architect's buildings. Its main façade, however, strikes a new note in many respects and is a notable addition to the neighbourhood.

The Ritz has not the advantage of a corner site, being flanked by other buildings.

The appearance is practically square, the sedate lines being broken by a tower rising a few feet above the line of parapet, and some feet from the centre.

The frontage is of red brick and cream faience and with faience capping, a canopy, wider than usual, and coloured in red and green striking a colourful note.

An Inviting Foyer

Entrance doors open into a foyer of unusual loftiness, rising straight up to the underside of the balcony's top rake and ornamented by three enormous drop pendant lights.

Stairs to the circle rise on either side, one pay-box being set at the foot of each staircase. The walls are almost flesh colour, with a novel stipple, having the effect of stucco, upon which Coltman frames stand out and add a contrasting colour.

Refinement is the keynote of the decorations, the predominating colour being a warm fawn with panels and bands of green.

Carpets, curtains and seats (of which there are 1,200 on the ground floor, and 800 in the balcony) were supplied and fitted by Pathé Equipment, Ltd. Carpets are a special design in orange, red and black to tone with the dark orange moquette upholstery of the seating. The festooned curtains and stage draperies complete the colour scheme.

Practically all light fittings are of the pendant style, and in accordance with the local council's instructions, these have had to be rendered incapable of damage by splintered or flying glass by wire netting under each projecting flange. This compulsory feature has nevertheless given a further decorative rather than detractive effect to the lights.

Projection Equipment

Projection is by Ross R.S.P. models and D type arcs, with a throw of 135 ft. The box is spacious, well ventilated and lit, and protected by an expanded metal screen fitted between the lay lights and the ceiling opening.

Accessories include a Ross spot and a Ross biunial lantern.

RCA Photophone for sound completes the equipment in the box, but to the left of the door another small room is occupied by a Hewittic twin-bulb rectifier and a Hart charger for the 48 Hart cells of 20 ampere hours.

Heating and ventilation is adequate for all circumstances, even for a rapid clearance of the atmosphere in a gas attack.

Another safety feature is that all glass in the building has been treated with an anti-splinter solution, which, while preventing flying glass, does not obscure the light.

For Public Benefit

A service road completely encircles the Ritz to allow for unchecked exits, the whole of the audience can be evacuated in 3½ minutes, and as a car park is considered unnecessary the plot of ground which would normally serve this purpose is being laid out as a walled garden with benches and handed over to the council for use as a resting place for the public.

Management is in the capable hands of A. W. Rifkin, with A. J. Twigg as his assistant. Prices range from 6d. to 2s.

The comfort of the staff has been considered and provision for this is given by a well-equipped rest room with a separate locker for each attendant, wash-room, and arrangements for the preparation of light meals, etc.

Continued on page ix

THIS WEEK'S PROJECTION ROOM

Spectator Short Films, of 25, Savile Row, London, W., has a compact projection room for viewing product, in which are Simplex projectors with Stelmar arcs operating with RCA sound apparatus

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NEW KINEMA IN MIDDLESEX TOWN

Comfort and Charm of the Astoria, Ashford

TO the Middlesex township of Ashford, where they have figured prominently in the business, social and administrative life for the past quarter-century, Leslie and Harold Perrin have opened a new kinema with many attractive features, persisting in their enterprise despite the obstacles and difficulties which have accompanied building projects during the present year.

The Astoria, opened on Monday, October 30, is situated on a commanding corner site at the junction of two wide main roads, from which its own service road emerges. It is an imposing building, well constructed and of handsome appearance. Due to the treatment of the elevation, it blends harmoniously with the surrounding properties, and is an architectural asset to the district.

An Impressive Corner Pile

The architect has very skilfully planned a building with a corner entrance, with the corner-arc faced with cream Rainford-ware beyond, faience flanked by two impressive square towers and shop fronts constructed in dark red brickwork.

A wide canopy protects the entrance, where the doors are of a special draught-proof principle. Above the canopy is the wide sweep of the metal-framed windows of the café, above which is a wide band of faience with the theatre's name centred in the coping. The two towers have each three tall perpendicular windows, from within a few feet of the ground level to almost the full height of the towers.

The foyer is rather unusual, being of a crescent shape with a chromium grille to pay-box, and neat chromium still frames are fixed at easy reading height. Decorations follow mainly those of the theatre interior, an attractive harmony being preserved. A stairway to balcony foyer and café is set upon the left of the foyer, with vomitories to front and back stall seats left and right. Girosign still frames form an effective feature.

An Attractive Interior

Upon entering the auditorium one is immediately struck by the air of comfort and spaciousness. The decorative scheme is cream and gold, with ornamental grilles in the splay walls on either side of the 50-ft. proscenium, and large mural paintings of woodland scenes, these edged on the proscenium side by alternate horizontal bands of gold, seagreen and pastel pinks. The pendant light fittings were designed to accord with the general scheme, and the complete ensemble, though cheerful, is entirely without blatancy, being restful and satisfyingly colourful.

Wide aisles divide the rows of luxurious tub-seats, with sixteen springs and Dunlopillo arm pads, and upholstered in a warm shade of orange crushed mohair velvet.

The carpets are brown and orange to tone with the seats, and being of a super Wilton look good now and good enough for years of solid wear.

Cafe Cosiness

Above the foyer is a cosy café, with space for 24 tables, 96 chairs and a small dance floor. The same air of dainty decoration prevails, together with a sense of comfort. Curtains are of a delicate green embossed silk velvet, cut on generous lines to afford complete protection for the black-out and loop up during the day.

Carpets, seating, café furniture and café curtains were provided and fitted by Theatre and Cinema Equipment, Ltd., while the decorative scheme was in Marble-cote and the lighting fittings by F. H. Pride.

Every item for the comfort and convenience of the patron having been thus satisfied, Edgar Mendenhall, with Harold Young, the consulting engineer, has completed the technical efficiency for a super performance. Requirements Electrical and Engineering, Ltd., carried out the complete electrical installation, which includes "chloride" batteries of 110 sealed-in type cells of 50 ampere-hours at the 10-hour rate of discharge, operating on a mains voltage floating battery system, Crypton charging equipment, and a Hewittic rectifier for the arcs.

Projection Apparatus

Projection and sound are by means of Super Simplex projectors, fitted with Monarch autofeed arcs and RCA Photophone.

As originally planned, the Astoria was to have been fully self-contained with its own generating plant, but the complete equipment was commandeered by the Government after installation and new plans drawn up for current to be taken from the local power supply station. In these difficult circumstances the contractors, and especially the installing engineers, carried out a very praiseworthy bit of work.

Uniforms, both for usherettes and male attendants, are distinctive, being in two shades of brown, trimmed gold for the men, and for the girls brick red, trimmed light green and gold. Harold (Uniforms), Ltd., were the contractors.

COMPTON ORGAN INSTALLED

At Ritz, Whitton

A COMPTON three-manual organ has been installed at the Ritz, Whitton, a comparatively new 2,000-seater of up-to-date design, its owner, Major W. J. King, being responsible for the unique design of the console and its adaptation to the particular needs of an equally outstanding auditorium design.

The proscenium arch is designed to give a series of three narrow lighting troughs, which reflect red, blue and pink lighting effects respectively, in addition to nine colour spots, can throw an indefinite number of colour combinations which give the auditorium an unusual sense of colour.

Major King felt that an illuminated console was unnecessary, and the organ is therefore installed on the floor level in a permanent position, with a console finished entirely in an attractive shade of cream. Spots from the projection room playing on the cream surface give a lighting effect that rival the usual transparent type of console illumination.

In addition, two floods arranged at an angle on each side of the organ add further to the effect, and their presence is disguised by means of artificial flowers arranged in artistic layout.

The addition of the organ has added to the theatre's architectural qualities, the salient features of which are spacious entrance foyers, a large café-ballroom, and a towered facade.

P. Allender Fryer, who has been appointed manager-organist, has taken full advantage of the colour effects installed at the theatre and has achieved great success with an interlude called "The Colour Symphony," which opened with "A Rainbow Around My Shoulder," followed by the "Pink Lady Waltz," "Alice Blue Gown," and "The Wearing of the Green." Again community singing was featured, popular airs of the day, including the famous "Run, Rabbit, Run" were much appreciated.

Western Electric Mirrophonic sound is installed in the Ritz, this, with the organ, achieving 100 per cent. sound quality throughout.

Uniforms at the Ritz, supplied by Alfred Harold (Uniforms), Ltd., are of brown, trimmed orange and gold.

A group taken at the Ritz, Whitton, on the occasion of the opening of the organ. J. J. Broad of the Compton Organ Co., Major King, Mrs. King and P. Allender Fryer are in the group

FIXING BLACK-OUT SHUTTERS

Further Uses for Rawlplugs

Shutters for black-out purposes have provided another use for the everywhere-used Rawlplug fixings. The ease with which any fitting can be fastened to a wall by use of Rawlplugs has led to their being employed very widely in kinemas, and the new use of them for black-out shutter purposes offers a further opportunity.

From the sheet-anchors in the auditorium to the small fixing plugs in cosmetic room and lavatory the kinema offers a wide range of uses for this handy product.

The whole of the Electrical Work at the Astoria, Ashford, Mid'x. State, St. Budeaux. Embassy, Bridgend and Castle, Hertford, was carried out by

Requirements Electrical & Engineering Ltd.

9, Great Newport Street, London, W.C.2

Telephone: Temple Bar 5784.

The Compton Theatrone has already been described in last week's issue of the KINE. A three-manual electric instrument, with 65 valves, incorporating the Melotone, it has already won high praise for its quality of tone, and in the hands of Edgar Peto is providing first-class musical entertainment. The console is, of course, movable, and may be played from the stage or the spacious orchestra pit.

Contractors for the erection of the Astoria were Marfix Co., Ltd., of 102, Albany Street, N.W.1, and if the expressions of satisfaction voiced by the directors and Ald. Harry Fear, chairman of the M.C.C. Entertainments Committee, at the opening ceremony may be taken as a criterion, F. A. Howick and R. E. L. Younger, who superintended the work, must be gratified.

Other contractors connected with the equipment were: Fibrous plaster and decorations, Mendenhall, Ltd.; paints, Marble-cote; curtains, J. P. Wright; heating and ventilation, Norris Warming; fire appliances, Minimax, Ltd.; canopy and ornamental metal work, Garton and Thorne; still frames, Girosign.

A YORKSHIRE RE-MODELLING

Central, Selby, in New Guise

Modern ideas of construction have been employed in the rebuilding of the Central Cinema, James-street, Selby, which was entirely gutted some months ago.

The main elevation is now faced with green vitrolite, with a black plinth and fluted black cornice. The doors are brought into prominence by being recessed, while the green vitrolite surround is lit up with overhead lights.

Quilted maple panels and walnut capping give finish to the vestibule, which leads through glazed oak swing doors to the foyer executed in terrazzo. The floor is lined with ¼ inch rubber-tiling. The paybox is of fluted modern design.

The auditorium has been altered so that all seats are now on a sloping floor, giving perfect vision of the screen to every patron, and ample space has been afforded between the seats. Best-grade Wilton carpets have been laid in the gangways.

Other new feaures include intake, projection, re-winding and resistance rooms; a large boiler house, giving an increased heating capacity for about twenty radiators a room for the female staff, and toilets for both sexes. The drainage system is entirely new.

General contractors were W. Horner and Son, of Northgate, Pontefract; steelwork was supplied and erected by Henry Barrett and Sons, Ltd., of 37, Thornton-road, Bradford; G.B. Equipments, Ltd., Film House, Wardour-street, W.1, supplied the whole of the seating, decorations, floor coverings, emergency lighting, electric fittings, draperies, etc.; central heating installation was by Vincent Roberts and Co., East-street, Mills, Leeds 9; and wall and floor tiling, terrazzo pavements, etc., were fitted and supplied by A. Andrews and Sons (Marbles and Tiles), Ltd., Railway-street Marble Works, Leeds.

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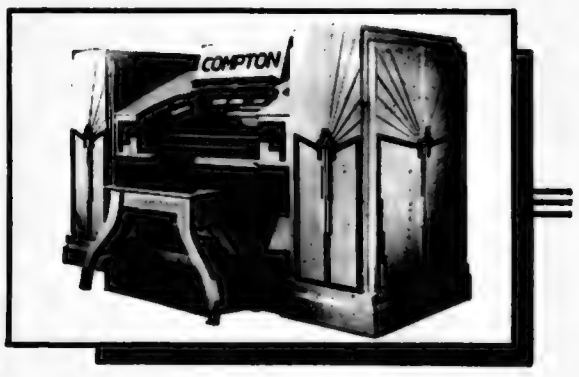

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CARLTON, NOTTINGHAM

A.B.C. Opens Two Thousand Seater

THE newly opened Carlton, Nottingham, designed by William R. Glen, F.R.I.A.S., architect for A.B.C., occupies a commanding corner site in the centre of Nottingham city life, and has seating for 2,070.

The somewhat difficult site off Chapel Bar has been very successfully handled. It is set well behind property scheduled for demolition in connection with a road widening scheme, and consequently a long oblong entrance hall was necessary in order to bring the frontage out to the corner of Mount Street and Chapel Bar.

Exterior Treatment

The red brick exterior is relieved by tall windows picked out by fawn-coloured stone, and in Mount-street a stumpy square tower bears the name sign. From here the main entrance extends and follows the curve of the roadway.

From the Mount-street side a flight of stone steps admits through four sets of double doors in blue with red fittings, while in Chapel Bar two sets of similar doors are provided. An attractive shallow canopy in cream and red and green bands sweeps round from the tower and draws attention to the simple, yet imposing, frontage bordered in fawn stone with six tall windows outlined also in stone. Across the corner of the building the name sign surmounts the familiar A.B.C. shield.

Main Hall Decoration

An impression of height and quality is gained on entering the main hall, where four elaborate hanging light fittings in rose-pink glass and chromium, suspended from a panelled ceiling in blue, rose-pink and gold attract attention. The walls, also in rose colour, are relieved by a central horizontal band of pale blue, upon which are four plaster designs in gold. The floor is in biscuit-colour stone.

Pay desks are situated either side at the end of the hall, where staircases sweep up to converge into a small "bridge" overlooking two sets of double doors leading into the auditorium foyer, which is long and curved, and radiates an atmosphere of warmth and luxury.

Here rich carpets in elaborate design of red on a biscuit-coloured background blend admirably with the general decoration, identical with the entrance hall except for the ceiling treatment, which strikes a new note. Three shallow bowl-light fittings are let into deep heart-shaped panels which are stepped in various shades of blue, pink, and gold. This foyer is completed with gold wicker furniture and large chromium ash-stands.

Auditorium Effect

Two sets of plain double doors lead into the auditorium, where a sense of roominess and comfort is gained. Here, again, the dominating colours are pale blue, rose pink, cream and gold with the same rich carpeting as in the foyer. The balcony, which curves round to provide exits either side of the proscenium, is supported at the back by six square-shaped pillars.

The under balcony ceiling is stepped up from the back in pale blue which changes into rose pink towards the front. Lighting here comes from two rows of four circular lamps in pink-tinted glass with gold fittings. Blue and pink bands surmounted by a dado in gold form pleasant decoration for the auditorium walls, while the front balcony is plain except for three gold lines which run along the base.

Entrance to the balcony is by means of a double foyer, designed—as in the case of the lower foyer—to eliminate draught. From the top of the stairways a small foyer leads through two sets of double doors into a large foyer which is practically a replica of the auditorium foyer.

Graceful Lines

From the back wall the main ceiling is straight and plain except for a huge central square panel from which hangs a majestic chandelier. Where the balcony finishes large pillars mark the ante-proscenium, and these house the only form of concealed lighting employed in the building. These lights pick out large grilles in gold each side of the proscenium, which, although simple in design, has the appearance of height, for slender pillars in pale blue support the arch which is carried out in a darker shade of rose with vertical bands of gold. The stage draperies are exceptionally effective, being plain silks in pale shades.

The seats are in rich rust red, and the sound is by RCA High Fidelity with a large-type Westone screen, while the ventilating system is of the very latest design.

The manager is H. Smith, formerly at the Elite, Nottingham, also controlled by A.B.C.

STATE, ST. BUDEAUX

In Plymouth Residential Area

THE growing residential district of St. Budeaux, Plymouth, has had added to its amenities during the past month the new State kinema, a picture house capable of holding 1,200 persons. The proprietary company, the St. Budeaux Cinema Co., Ltd., has as its managing director Frank A. Wheeler, recently of the Electric, Devonport.

David E. Nye, L.R.I.B.A., F.I.A.A., of 54, Tufton Street, Westminster, the architect, has given the State a handsome exterior appearance. It is square in shape, mainly of red brick with stone dressings. A canopy by G. C. Harris protects the entrance, where five pairs of doors admit to the draught lobby and thence to the oblong vestibule.

Here the floor is of terrazzo in a cream, red and pink design. An oak pay-box is set centrally against the back wall and is flanked by entrances to the stalls, staircases left and right leading to the balcony.

An effective scheme of auditorium decoration has been carried out by Roffe Decorations in plastic paint, the colours being bronze and reds. Seating is red with darker armpads.

Proscenium Design

A proscenium opening 50 ft. in width lends majesty to the picture end of the theatre, where an attractive frame to the proscenium is executed in open grille design, the beauty of which is enhanced by reflections from footlights and dull gold stage curtains, and from concealed lamps from a long ceiling light above. A further decorative grille of narrow width also stretches across the ceiling towards the front of the balcony. Splay walls are decorated in an abstract design in which foliage and deer have part.

A Plenum heating and ventilating plant has been installed by Barton and Young, and a vacuum cleaning system by British Vacuum Cleaner and Engineering.

Complete electrical installation was effected by Requirements Electrical and Engineering, the equipment installed including Westinghouse twin 45/60 rectifiers, a Crypton charger for secondary lighting from Chloride batteries.

In the projection room are Kalee projectors operating with RCA Photophone.

A car park is provided for patrons' cars.

Contractors

Among the sub-contractors are: Canopy, G. C. Harris; decorations, Roffe Decorations; fibrous plaster, E. G. Payne; Plenum installation, Barton and Young; vacuum cleaning, British Vacuum Cleaner and Engineering; electrical installation, Requirements Electrical; furnishing, carpets, curtains and projectors, Kalee, Ltd.; rectifier, Westinghouse; sound apparatus, RCA. General contractors were L. F. Richards and Sons, Ltd., and steel contractors Watson and Co.

KINEMA FOR UP HOLLAND

An enterprise of Dickinson Bros., who are local builders, a new kinema has been built at Up Holland, near Wigan, having a capacity of 700.

The kinema is plainly designed, with a balcony. Seating is in old gold covers supplied by C. R. Harrison and Sons, Ltd.

Walturdaw Cinema Supply completely equipped the projection room, and supplied and fixed stage lighting and draperies. The former included head batten and footlights, the latter curtains in shades of gold from dark to light. A metal screen was also supplied.

Decorations are in silver, gold and green.

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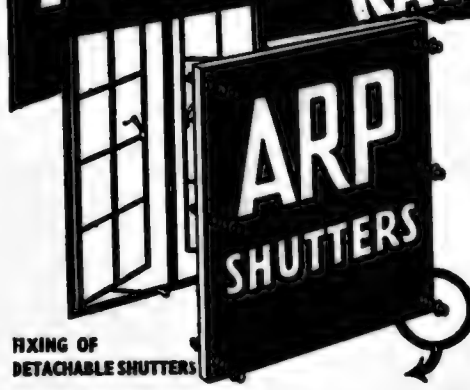
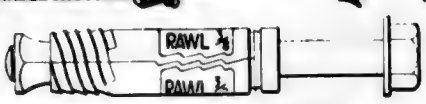


FIXING OF DETACHABLE SHUTTERS



The War Office, Air Force, Admiralty, G.P.O., Metropolitan Police, L.C.C., and Municipal Authorities everywhere, have universally adopted Rawlplug Fixing Devices—they are using them for securing A.R.P. shutters, swing shutters, black-out curtains, partitions, electric light fittings, clothes racks, brackets for fire equipment, seats, ventilation, and air filtration appliances, etc.

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The Government has stated that plans are being made on the assumption that war may last for 3 years, owners of premises are, therefore, taking immediate steps to replace their temporary A.R.P. fittings with more permanent ones, which can be conveniently operated.

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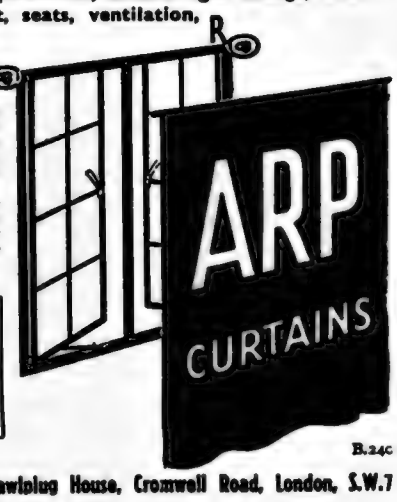

Blast, Splinters and Flying Glass: The best way to obtain protection against blast, splinters and shattered glass is to fit metal or wooden shutters over the windows. At nights, shutters serve the dual purpose of protecting against blast and obscuring the light, thus obviating the need for blinds or curtains. Rawlbolts or Rawlplugs ensure that these shutters are fixed quickly and absolutely securely without damage to walls or decorations.

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NEVELIN RECTIFIERS are better made

CROYDON 2268 PURLEY WAY CROYDON SURREY

Proscenium from balcony at the Vale, Mirfield, described on page v

FOUR-WAYS, MOSTON

Latest Addition to Alfred Snape Group

SEATING 1,300 persons, the new Four-Ways Kinema, Moston, Manchester, is the latest addition to the circuit with which Alfred Snape, of Manchester, is associated. Mr. Snape and his colleagues have announced their intention to build up a circuit of about a dozen theatres, each seating in the neighbourhood of 1,300 persons, at an economical cost. The Four-Ways is the third new kinema in this group, the others being the Ellesmere, Worsley, and the Magnet, Newton Heath. Further progress with the building up of this circuit will probably be delayed owing to the war.

The Four-Ways is situated on a corner site at the junction of Moston Lane, Charleston Road, and Chain Bar, all busy traffic thoroughfares, and the district is being rapidly built up.

Designed by Drury and Gomersall, architects, of Manchester, the building has a front elevation of cream terra cotta, with a base of black, up to the veranda level; the upper part of the building is finished in rustic brick.

A modern style canopy extends along two sides.

Entrance Hall and Foyer

On the corner is the main entrance, which gives access to the entrance hall, which has tiled walls and an island pay-box finished in walnut and equipped with Accurate ticket-issuing machines.

From this vestibule wide doorways at each side of the pay-box lead to the large foyer or lounge in which the main colour scheme is green. Pillars divide the side walls into a series of alcoves; the furnishings include large settees in green material. The walls are covered with a plastic paint type of paper in green with a gold sprayed effect; in contrast the ceiling has a relatively dark paper of Moroccan design in which the chief colours are deep gold and red. Here the lighting fittings are of modern style in chromium and glass.

Stadium Type Auditorium

The auditorium is of the stadium type with all the seating on the one floor. Like the Ellesmere and the Magnet theatres, the best seats are in the centre, the arrangement being 6d. and 9d. seats at the front, 1s. 3d. seats across the centre, and the 1s. seats at the rear. All the chairs are upholstered in moquette with a floral design on a grey base.

Decorations are mainly in deep peach with a modernist design superimposed. All the woodwork in the auditorium is finished in walnut. Along the rear of the theatre is a high screen which protects the occupants of the rear seats from draughts.

The main stage curtains are appliqued with a scene of the Bay of Naples and look picturesque in the rays of the colour lighting of the Holophane stage battens and footlights.

Lighting Innovations

Main theatre lighting is from five large rectangular grilles in the main ceiling, each of which houses four 300-watt lamps; on the inner surface of the grilles are amber glass panels. There are no hanging fittings inside the theatre. Neon lighting is used for decorative lighting around the proscenium. This comprises three lines of tubing—red, green and amber—with "Four-Ways" at the top centre. The proscenium opening is 40 ft. wide.

Alfred Harold (Uniforms), Ltd., was responsible for dressing the staff. The male members are in blue, trimmed scarlet, the female members in light blue, trimmed grey and silver.

All the projection equipment—projectors, sound apparatus and rectifier—is B.T.-H., with Taylor, Taylor, Hobson lenses. The throw to the screen is about 130 ft.

Heating is through the medium of radiators at frequent intervals along the side walls, with small ducts underneath through which the warm air is blown into the theatre. Large extract fans are fitted in the roof.

Directors of Four-Ways (New Moston, Ltd.) are Alfred Snape, C. Greenhalgh, Harold Ward, John Howard and Albert Marsh.

G. H. Atkinson, manager of the Four-Ways, was formerly assistant manager to John Howard at the Ambassador, Pendleton—another theatre with which Mr. Snape is associated—for ten years.

VOGUE, KNIGHTSWOOD

Formerly the Boulevard

An atmosphere of attractive modernism with satisfying comfort has been achieved in the design of George Singleton's reconstructed Boulevard, Knightswood, Scotland, now known as the Vogue. Both exterior and interior have been revised to plans by John McKissack and Son, of Renfield Street, Glasgow.

An additional area has been built on to the old building which gives an extra 50 ft. in length and provides 500 extra seats, making the total accommodation up to 1,568. New seating throughout with Dunlopillo armpads has been supplied by Paterson, Ltd., of Howard Street, Glasgow.

Entirely redecorated inside, the layout has been carefully chosen and is in most attractive and harmonious design. Autumn tints are prevalent in the shading, with the newest ideas in contrast and wall decoration. A feature is the new proscenium arch. Hidden lighting effects in changing colours give a soft and attractive glow to the building.

Another improvement is the special ventilation and air-conditioning apparatus, which ensures a constantly pure and clean atmosphere, which is also free from draughts in every part of the house. For the benefit of patrons a waiting hall has been added. Other improvements are the modern cloakroom and toilet rooms.

"Crypton has reduced my Electricity Bill by almost 50%"

Such substancial savings in current costs are general in cinemas where Crypton 'Automatic' Choke-controlled Rectifiers are used for feeding Projector Arcs. In the particular instance quoted above the exhibitor was using a Motor Generator Set and paying a quarterly bill of £72.16.0. after installing a Crypton Variable Choke-controlled Rectifier *his electricity bill was reduced immediately* to £40.3.0 per quarter... a saving of £130.12.0 per annum... sufficient to cover the full cost of the complete equipment in little over 12 months. Faced with the need for economy you will find it profitable to investigate the money-saving possibilities of Crypton Rectifiers in your cinema. Write for interesting technical booklet. ★

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KALEE IN LANCASHIRE

A Correction

A news paragraph in last week's KINE., having as its subject matter Kalee representation in the Lancashire district, was, we regret, erroneous.

H. P. Chant mentioned as F. V. Steele's successor, has not been in Kalee employment for the past four months.

W. T. Lee is now outside representative for Kalee in the Lancashire, Cheshire and North Wales districts, operating from 3, The Parsonage, Manchester, where the branch manager is L. H. Mould.

RITZ, CLAPTON, CONTRACTORS

Continued from page vi

The general contractors were Marfix, Ltd. Sub-contractors: Steelwork, London and Wales Steel Construction Co., Ltd.; concrete floors, Flooring Contracts; heating and ventilating, Colley Meikle; faience, Rainfordware; asphalting, Ragusa; decorations, Roffe; carpets, curtains and seating, Pathé Equipment, Ltd.; light fittings, F. H. Pride; canopy and art metal work, Garton and Thorne; display frames, Coltman Displays; electrical installation, Locke and Soars; uniforms, Uniform Supply; pay-box equipment, Automaticket.

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EQUIPMENT

Surveyed by
R. HOWARD CRICKS, F.R.P.S.

GIVE THE SUB-STANDARD FILM A CHANCE!

Technical Developments in Sub-standard Sound—A Revolutionary Projection Illuminant—Ghost from the Rear Shutter—An American Take-up Idea—News from Australian Projectionists

OUR Industry has always set itself strongly against the sub-standard film in any shape or form. The engineer had until recently tended to despise it as an imitation of the real thing. To the exhibitor, of course, it always carries the stigma of its associations with free advertising shows. With one or two exceptions, renters fight shy of it, for fear of offending their exhibitor customers. The Trade took it quite as a personal affront that Lord Stonehaven's committee should have come to the conclusion that the non-flam. film should be exempt from the restrictions imposed by the Cinematograph Act.

In face of this opposition, I am going to suggest that war time conditions present the sub-standard film with an opportunity of supplanting the 35-mm. film for many purposes. The smaller film has the advantages of economy, compactness and safety.

The first point is of particular interest at a moment when economy and reduction of imports must be the watchword. For I think I am right in saying that, although most of the stock used in this country is coated here, the base comes from abroad. The use of 16-mm. film means an over 80 per cent. reduction in imported base.

For "Somewhere in France"

A FEW weeks ago I saw the two kinema lorries that Lieut. Elliott (formerly of British Acoustic) is taking to France for the entertainment of the troops. Although the projectors were possibly the most compact of 35-mm. machines—the G.B.E. Type "N"—a petrol generator was necessary to make provision for advanced posts where current might not be available; the cans of films nearly filled the remaining space within the van.

Had this equipment been 16-mm., the projector and sound equipment might have been carried in two or three suitcases; three or four car batteries plus a small rotary converter would have provided "juice," while films sufficient for hours of entertainment could have been packed into the one transit case occupied by a single feature film.

Furthermore, if an incendiary bomb happened to alight near the projector, there would be a lessened risk of the machine and its operator having to be sent home for repairs. At a time when every foot of film projected in Wardour Street is religiously evacuated before nightfall, this seems a a point worthy of consideration.

Given good prints—which are more rare than they should be—the 16-mm. sound film is perfectly adequate for exhibition to audiences of several hundred. I am not, I think, offending the august powers of the Ministry of Information in divulging that for instructional purposes the Army, Navy and Air Force use enormous quantities of 16-mm. film. If sub-standard prints of entertainment films were available, the projectors that show these instructional films could equally well be used for entertaining the troops.

Another field for the sub-standard film might be found in country areas to which townsfolk have been evacuated. The village hall might be fitted up with 16-mm. equipment, at a fraction of the cost needed for full-size plant, permitting the home-sick evacuees to make their weekly visit to the pictures. And in case the nearest exhibitor objects to this as unfair competition, I will suggest that he himself should organise such shows in several adjacent villages, and run them on business lines.

Technicians' Research

THESE remarks have been inspired largely by several conversations I have had recently with technicians who have turned their attention from 35 mm. to sub-standard. A committee of the B.K.S. which has been considering the measurement of light output of sub-standard projectors includes among its five members four whose interests are or were primarily in the 35-mm. field. One of these is Marc Cooper, of Merton Park Studios, who hints at some interesting developments in recording with increased volume range for reduction to sub-standard.

Another firm who are very busy making tracks for reduction to sub-standard are Leevers Rich and Co. F. N. G. Leevers is working on a particularly ingenious idea—a push-pull track on 35-mm. film, which can be reduced to a standard (not push-pull) 16-mm track either by optical reduction or re-recording. By the latter process, he claims perfectly satisfactory reproduction up to 6,000 cycles. I am hoping to be able to print details of this system within a week or two.

New Ashcraft Apparatus

FOR some time past, Jack Roe has been hinting to me of a revolutionary new projection system, shortly to be expected from Ashcraft. Brief details of the system

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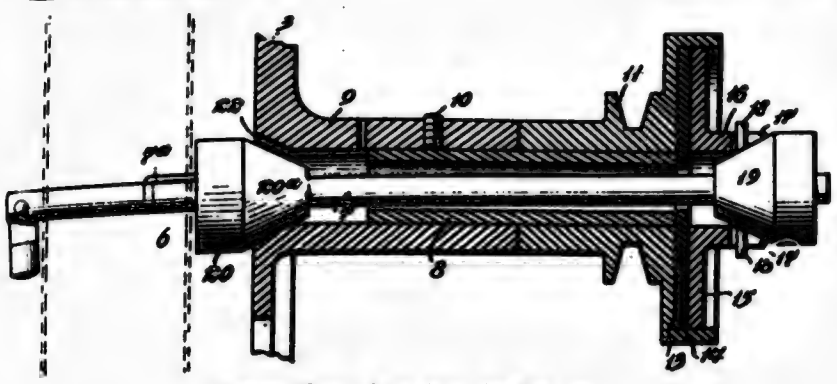

Diagram of new take-up device described below

have now been received from America, and I agree that the system should prove exceedingly interesting to the small exhibitor.

Jack asks me not to print any details until I have the full story; but I may divulge that the system comprises a new arc and a new method of supply which is neither a motor-generator, a rectifier, nor a transformer. The principal claims made for it are that for the small theatre, it will produce a high-intensity light of twice the intensity and at little over half the cost of low-intensity. This economy is effected, both on current demand and carbon consumption. Further details probably next month.

Rear Shutter Faults

THERE is no question as to the value of the rear shutter in reducing gate heat; it is, in fact, a necessity with the modern mirror arc. But it has now been in use long enough for any faults it may possess to have become apparent; and twice recently I have noticed such a fault—that its greater size and weight (for it has to be made of heavier metal to withstand the heat of the arc) impose more strain on the gears, with the result that blacklash manifests itself sooner than with the front shutter.

In both these cases I noticed on the screen a bottom ghost at the top of the picture only. With a front shutter, of course, if ghost appears it appears over the whole screen, and will be noticed by the projectionist on titles; but the more gradual cut-off of the rear shutter makes a partial ghost possible. It would probably be unnoticeable from the projection room, but provides a further argument in favour of my often repeated advice to the projectionist, to examine his picture regularly from the auditorium.

Within limits, it would no doubt be sufficient merely to rephase the shutter to overcome this fault. But a time must arrive when a new pair of gears is needed, otherwise it may not be possible to secure a proper cover at all positions of rack.

TEN YEARS AGO
When Sound Was Young

KINE. summaries 16 talkie systems—Will Day introduces perforated asbestos sound screen—Gaumont Sound News inaugurated with Armistice Day scenes and recording of Prince of Wales—America standardises 3 : 4 sound picture aperture—W.E. secures annulment by German Courts of Klangfilm-Triergon amplifier patent.

Simon Rowson first chairman of London S.M.P.E.—meeting discusses sound snags—A. G. D. West demonstrates s.o.d. films to R.P.S. kine. section—Guild announces 300 members—proposes Birmingham branch—issues first number of *The Beam*.

J. D. Williams and Sir E. Gordon Craig plan multi-lingual production—death of T. P. O'Connor—Rt. Hon. E. Shortt appointed B.B.F.C. chairman.

Busch two-colour additive process introduced in Germany—Photocolor in Columbia film.

New Take-up Device

A COUPLE of months ago I mentioned a conversation I had had with a Canadian engineer, H. C. Hughes, regarding another component of the projector: the take-up. He mentioned an American system in which the power transmitted by the friction varied with the size of film reel. Mr. Hughes has now brought me in a copy of the American patent specification, from which the appended sketch is reproduced.

In this sketch, 9 is the take-up shaft hub, in which a bush 8 is secured by the screw 10. On this bush the pulley 11 runs (a pulley is, of course, legal in America, a positive drive not being required by regulations). The pulley is machined solid with a housing 13, within which is a friction washer 14 and disc 15, the boss 16 of the latter being chamfered to take the conical boss 19; this is pinned to the shaft 7 by the pin 18, which also fits in slots in the boss 16 of the flange 15. At the other end of this shaft is a similar conical boss 20, rotating in the chamfered mouth 22 of the bearing. The shaft is extended to carry the spool 4.

It will be seen that there is no spring in the friction, the whole of the pressure being applied by the weight of the film on the spool, tending to make the boss 20 slide down on its chamfer and force the shaft to the left. The strength of the friction thus increases with the weight of film on the spool.

Although Mr. Hughes assures me that this system works exceedingly well, and imposes far less wear and tear on the film, I don't regard it as ideal, because of the fact that the spool is not positively aligned laterally, and may get out of line with the box trap as the friction disc wears. Nevertheless, the idea sets one's mind working on possible alternatives to the existing crude friction drive.

A Black-out Blackguard

A FILM cutting just received must, its sender suggests, have emanated from an air-raid warden, because he has made a perfect black-out of it. The description is justified: paint down either margin for 16 frames, black blobs and scratches on 9 frames. The suggestion is further confirmed by the paint that has strayed to the sound track, which might conceivably produce a warbling tone!

Australian Activities

MY thanks to Harold Hodgson, of Adelaide, for a copy of the August issue of the *South Australian Sound Projectionists' Journal*, which contains two articles acknowledged to the IDEAL KINEMA: an article by Winton Poole on the negative carbon, and another by myself on television. The latter seems at the moment sadly untopical!

Mr. Hodgson's editorial brings me some welcome news of Australian projection matters. Even on the other side of the world, Morganite retain their reputation for service, their former Sydney representative, F. J. Ercolani, being described as an expert in carbons and arcs. (J. Dawson, well-known to London Guildsmen, is, I believe, now "down under.")

Western Electric, I read, are distributing Simplex projectors and Peerless arcs in Australia. A new projector, the Fitton, sounds an interesting job—perhaps Mr. Hodgson would ask the makers to let me have details.

The most important matter for consideration at a forthcoming meeting of the Inner Council is proposed amendments to the Act governing the licensing of projectionists. It is suggested that before being examined for licences, applicants should have had at least three years' continuous or five years' nightly experience. Australia is certainly ahead of us in this respect.

Dufaycolor Quality

I WAS agreeably impressed by the quality and consistency of colour in Dufaycolor's first feature, "Sons of the Sea," Trade shown last week. Interiors had a delightful softness and richness, while exteriors reminded me by their beauty of my interrupted holiday in Devonshire where the film was taken.

I still maintain, however, that Dufaycolor needs more light than black-and-white. R. Pace, chief projectionist at the Cambridge Theatre, told me that he had increased the current on his Hall and Connollys to 130 amps.; but a little more light would, I am sure, have improved the only point I criticised: the darkness of complexions.

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Economy is now of paramount importance to cinema managers, and current restrictions will make that necessity even more vital.

Recently published results of independent tests clearly showed the long lead held by Hewittic "Econotrol" equipment in the matter of current economy. Instances can be quoted where running costs were cut by 50% after the installation of "Econotrol" equipment—which paid for itself in little over a year.

On the equipment, too, provision can be made for simple "one-hand" control of arc-current—a feature that enables economies to be effected by a reduction of arc-current when the air is clear.

Circumstances to-day point unmistakably to the choice of

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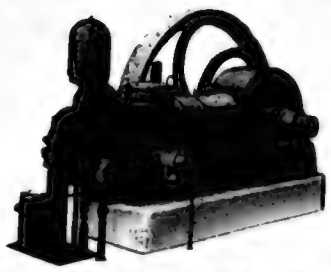

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NEW RANGE OF LAMPS FOR ALL PURPOSES

Studio, Sub-Standard and Kinema Units

IN view of a possible shortage of supplies which may be expected, users of studio and projection lamps will note the entry into this field of the Helios Electric Lamp and Glass Works, Ltd. At their Farringdon Road stores I was shown by Mr. Scrivener remarkably comprehensive stocks of the innumerable types of lamps of which the film and kinema industry is such a large use: lamps for the studio, for sub-standard and other types of projectors, for sound reproduction, and for decorative and general lighting.

Mr. Scrivener told me that most of the Helios domestic types of lamps are British made. Most of the focus lamps, however, are of American manufacture, a fact necessitated by the availability in America of technicians with the necessary experience in such very specialised work, and also of the supplies of the special glasses needed, all of which are supplied by the Corning Glass Works, the largest makers in the world of heat-resisting glass.

Patent Covers

I was naturally rather curious as to the patent situation. Members of the Helios organisation were, Mr. Scrivener told me, the first non-ring manufacturers to produce gas-filled lamps after the expiry of the master patents covering this principle. Similarly, many other important patents are now expired.

In one particular case, that of the studio bi-post lamp, patent action was, I was told, threatened by the American manufacturers. The Helios patent agent countered this by producing an Austrian patent which had expired years before; but not content with this, their research laboratories filed a fresh patent describing a different construction which it is claimed entirely prevents distortions of the filament due to heating, which are the principal cause of failure of such lamps.

The new Helios bi-post lamps are made to the recognised international standard specification. Ample stocks of these lamps will shortly be available in London. Since the high cost of studio incandescents has hitherto been an important factor in restricting the use of the more efficient types, the availability of these stocks should be of considerable interest.

Sub-Standard Lamps

Advantages are also claimed in certain types of sub-standard projection lamps. Thus, in place of the widely used high volt (200-250) 100-watt focus lamp, a 125-watt lamp is offered, mechanically identical with the former type, but having a slightly higher efficiency per watt, with an output of 2,060 lumens as compared with 1,600 for the former type.

I saw numerous types of sub-standard projector lamps of all wattages. In certain ratings, they are produced in higher voltages than "ring" lamps, thus permitting transformers or resistances to be dispensed with. These lamps are made with screw or pre-focus caps, as demanded by the various projectors.

For Kinema Use

Two types of Helios lamp are of interest to the exhibitor. For auditorium, and in these times of black-out, vestibule lighting, a 10-watt lamp should be of value from the point of view of economy where voltages are 100 and lower. Lamps rated at 15 and 25 watts are, however, made in 200-250 voltages, in clear, pearl, opal, colour-sprayed and natural-colour bulbs. I also saw an exciter lamp, which is available in all standard wattages. All types of flood-lighting lamps are supplied.

The possibilities of fluorescent lighting have not been overlooked. Delivery is now awaited of supplies of special ultra-violet lamps suited to this purpose. Yet another specialised type of lamp is the photographic flash-lamp, of which not only the standard size, but also a larger size, giving a brighter flash, are available; for photographic purposes these and many types of filament lamps are supplied in blue-glass bulbs.

Helios are also handling in this country Sonolux photo-cells and rectifier bulbs. The former are identical in specification and, I was assured, in emission, with the products of other manufacturers. Rectifier bulbs of both mercury and hot-cathode types will soon be available in all sizes, up to those used in kinema rectifiers.

R. H. C.

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Name of Renter.....

Branch or Kinema from which received... .....

Remarks.....

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Date.....

This information will be treated as strictly confidential

NEW PATENTS

These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, price 1s. weekly (annual subscription, £2 10s.).

Applications

27666.—A. E. Cotton. Picture projection apparatus. October 11.

27273.—O. K. Kolb (Beer and Pedersen). Constant speed film-feeding apparatus. October 5.

27761.—Warner Bros. Pictures, Inc. Apparatus for making film records. October 12.

Specification

513,343.—Kodak, Ltd. Photographic or kinematographic cameras.

513,238.—W. J. Tennant (Du Pont Film Manufacturing Corporation). Photographic films.

513,544.—I. G. Farbenindustrie Akt.-Ges. Production of coloured photographic pictures.

512,454.—Kodak, Ltd. (Kodak Akt.-Ges.). Motion picture apparatus.

512,559.—Kodak, Ltd. Colour photography. (Addition to 503,826.)

512,608.—Kodak, Ltd., A. Marriage and R. F. W. Selman. Production of colour pictures.

512,563.—V. B. Sease and J. R. Weber. Colour photography. (Convention date not granted.)

512,722.—E. A. Shorter. Production of animated kinematographic cartoons and puppets for use therefor.

512,733.—A. H. J. De-Lassus Saint Genies. Photography in colour or in relief. (Cognate Application 8307/38.)

Printed copies of the full Published Specifications may be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, at the uniform price of 1s. each.

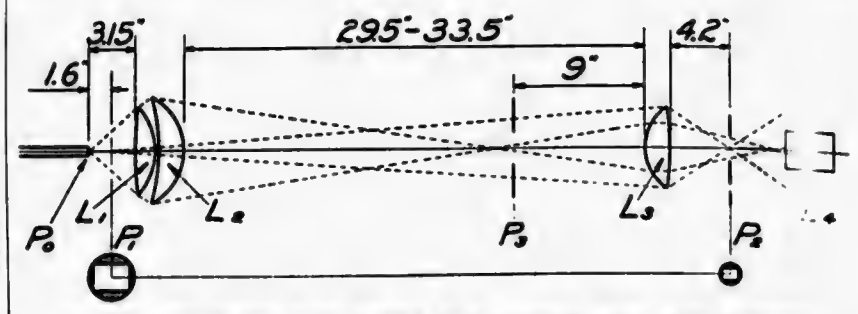

Diagram of relay condenser system developed by the Technicolor Motion Picture Corporation (referred to in article below)

AMERICAN ADVANCES IN STUDIO CARBONS

New Trims Giving Higher Light Intensity

THE developments resulting from the recently published A.M.P.A.S. recommendations on studio process projection equipment are described in a paper in the *S.M.P.E. Journal* by the National Carbon Co. Based on these recommendations new carbon trims have been evolved, giving an increased light intensity and a greater evenness of light across the screen.

Figures are given for both the standard sound camera aperture (0.868 by 0.631 in.) and the silent aperture (0.950 by 0.723 in.). Three optical systems are also considered, all by Bausch and Lomb: a conventional condenser system with cylindrical rear face and a distance from carbon to rear condenser of 3.75 in., subtending a collecting angle of 80 deg.; a similar system with a distance of only 2.75 in. and an angle of 95 deg.; and also the relay condenser system suggested by Technicolor, and recommended in the A.M.P.A.S. report.

The Relay Condenser System

The last is illustrated, and comprises lenses L_1 and L_2, identical with those of the first of the above mentioned combinations, except that the rear cylindrical surface was changed to a spherical surface; these are used in conjunction with a 5½ in. diameter lens L_3. The lens L_1, the film aperture P_2, and the lens L_4 can all be moved back and forth to obtain a spot of light to cover either size of film aperture. P_3 is a mask intercepting unwanted rays, and reducing gate heat by as much as 50 per cent.

Voluminous figures are given of screen illumination and light distribution, using the various optical systems, the two sizes of gate aperture, various lenses, and various carbon trims, 13.6 mm. and 16 mm. positives with ½-in. negatives.

The advantage gained by the relay condenser system can be illustrated by two specimen readings, both taken with 13.6 mm. H.I. positive and "Orotip" ½ in. heavy-duty negative, running at 180 amps., 78 arc volts, and a positive carbon consumption of 28 in. per hour; in both cases an f/2 Bausch and Lomb lens and a silent camera aperture were used. With a regular condenser system, a maximum reading of 18,400 lumens (without film or shutter) was obtained, the light distribution (taking the centre as 100 per cent.) being 76 per cent. at the sides and 61 per cent. at the corners. With the relay condenser, the screen lumens were increased to 20,200, with distribution factors at sides and corners of 83 per cent. and 68 per cent. respectively. The gate heat was increased from 270 to 325 arbitrary units.

Two New Carbons

As a result of further research, two new carbons were developed, which offer considerable further improvement. The first, an 11 mm. positive used with a $\frac{7}{16}$ in. negative at a current of 135 amps. 80 v., gave a positive consumption of 38 in. per hour. At the lower current, however, using the relay condenser system, it gave a total screen lumens of 18,100, with distribution factors of 87 per cent. at sides and 68 per cent. at corners.

The second experimental carbon, a 16 mm. positive run with a ½-in. negative at 225 amp. 74 volts, gave a positive consumption of 22 in. per hour, and a screen lumens reading of 22,900, with distribution factors of 82 per cent. at the sides and 58 per cent. in the corners.

For Studio Lighting

A second paper from the same company deals with the improvements in carbons for studio lighting. Advances in light steadiness, colour, and noise reduction are claimed.

Tests made with a newly developed negative carbon, used with standard 16 mm. and 13.6 mm. positives, show a marked reduction in arc noise. The new negatives are $\frac{1}{32}$ in. larger than those they replace. A 16 mm. H.I. positive is operated with a new ½ in. negative at 150 amp., and a 13.6 mm. positive with a $\frac{7}{16}$ in. negative at 115 amp.

In order to take advantage of the improved control afforded by new broadside lamps, it was found desirable to design fresh carbon trims. The new trim for use in the "Duarc" M.R. type 40 and similar lamps consists of an 8 mm. upper positive carbon and a 7 mm. lower negative. This trim has been designed to be used without the customary straw-coloured filter, the colour temperature being reduced from 5,680 deg. K. to 4,700 deg. K.

Light steadiness curves of these new carbons in a "Duarc" lamp show a much-improved steadiness.

FRENCH NON-INTERMITTENT PATENTS

An Ingenious Oscillating Mirror

An ingenious application of the mercury discharge lamp to the non-intermittent principle of projection is suggested in two recently published French patents Nos. 817,804 and 817,842, in the name of Philips Gloeilampenfabrieken. This type of lamp is, of course, extinguished momentarily during the zero period of the A.C. cycle. Advantage is taken of this brief period to permit the rapid return of an oscillating mirror; as described in the specification, the condenser images the high-pressure mercury tube upon the axis of oscillation of the mirror, which latter is of very small dimensions, and returns rapidly to its initial position during the extinction of the lamp, so avoiding any effect of ghost on the screen.

The same idea is used to overcome another difficulty of the non-intermittent projector: the difficulty of securing a perfectly even rate of film travel, due to variations of film pitch, and consequent jerking on the sprocket teeth. It is proposed so to arrange the film path that this jerk will occur at the instant the lamp is extinguished.

Another French patent, No. 818,000, also refers to non-intermittent systems. The optical compensation is effected by the combination of two known systems, a rotating octagonal prism and a plane parallel prism. A simple method of racking is described, consisting merely of a large disc with a spiral slot the height of one film frame; this disc partially covers a two-frame aperture.

STUDIO LAMPS—GENERAL PURPOSE LAMPS—PROJECTION LAMPS

Adequate stocks are available and future supplies are assured of every type of lamp for the studio. Whatever wattage or type of lamp you use, there is a Helios Lamp to give equal or better service, longer life, and higher lumens output at an extraordinarily favourable price. Lamps for flood-lighting and all general purposes at equally attractive terms.

Latest from the U.S.A.

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For Studio shots in Technicolor and Dufaycolor and on location these lamps "mix" with daylight! Scientifically correct colour balance ensured by "dyeing in the mass" before the lamps are "blown." For lighting foreground shadows and rendering skin and lips in close-ups with pan. stock, these "Photo-blue" lamps are now Hollywood's choice.

HELIOPHOTO 500 w. LAMP

One hundred hours' life! A full 500-watt pearl lamp giving a diffused light of high intensity! Ideal for "boosting" and for spots. E.S. or B.C. All voltages. Ask for full list of Helios lamps for spotlights, floods and for every filming need.

There is a Helios Projection Lamp for every 35-mm. (and sub-standard) Projector. Accurate rating ensures long life. Bi-plane or Uni-plane filaments accurately aligned between reflector and lens for maximum efficiency. Pre-focus or other caps to specification. Projection lamps for still projectors, epidiascopes, etc.

EXCITER LAMPS AND PHOTO-ELECTRIC CELLS

Replacement lamps in sound circuit are available from the comprehensive Helios range at attractive prices. The wise projectionist has at least three spares. Let us know the type, diameter, voltage, etc., or better still, send us a burnt-out lamp for quotation.

NEW TYPE PROJECTION LAMP

The latest Helios contribution to better projection is the HIGH VOLTAGE (100 to 125 w.) lamp for sub-standard projectors. This highly efficient long-life lamp is made in all voltages *up to 250*, thus eliminating the resistance in the circuit. You can use one of these lamps for showing slides, etc.

Space forbids listing the entire Helios range of lamps of all classes for all purposes. Write us your requirements. All Helios lamps can be supplied in E.S., B.C. or any cap to fit all standard holders. State your usual requirements to the sole importers—

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HIGHLIGHTS OF THE S.M.P.E. FALL CONVENTION

Stereoscopy, Reflective Projection and Colour

By T. THORNE BAKER, F.Inst.P., etc.

ANOTHER S.M.P.E. convention has come and gone—held this time in New York at the Pennsylvania Hotel on Seventh Avenue, the home and headquarters of the Society of Motion Picture Engineers. Amongst a number of highly interesting papers and demonstrations, some of which, by the way, were given at the World's Fair, probably the New York Mayor's inaugural speech was fraught with the greatest significance.

To know Mayor La Guardia one has to live in New York, to realise the energy and obstinacy with which this remarkable man achieves one impossible thing after another. "I don't want to take anything away from another city," he told the motion picture engineers, "but I do want to promote my own, and I cannot see why the motion picture producers don't make pictures in New York."

New York State, it might be mentioned, has sea, lakes galore, mountains, forests and summer scenery almost as romantic as the verdant, rosy lanes of Devonshire and the Isle of Wight. The real significance of La Guardia's speech lies in the fact that there is already a definite move towards making films again in New York—after all, the original home of the movies—and many of us out here feel that the writing on the wall has come for Hollywood.

Pola Screen Stereoscopy

That stereoscopic pictures are still an attractive line of research was indicated by J. A. Norling's paper and demonstration, in which the importance of the nature of the projection screen was emphasised, particularly in connection with the newer polarisation methods of attack.

Reflective Projection

With the growing importance of documentary and historical films, fresh attention has been focussed on the possibilities of metal base stock. A new aluminium alloy, containing some 8 per cent. of other metals, has been produced by Dr. Carter, which has a reflecting power closely approaching the theoretical ideal, and resiliency and projection tests of perforated 35 mm. film stock have shown it to hold its own remarkably well against nitrate stock. For permanent record work the value of a metal base can be appreciated, though the drawback of having to employ reflection projection is a serious item.

Television Progress

A communication emanating from the Bell Telephone Laboratories described a new method of transmission of pictures whereby animated cartoons can be televised within a total band width of 10,000 cycles, using a cathode ray tube for reproduction. Despite the resistance to television, several theatres are beginning to include television items in their programmes, and a growing interest is very evident. The high watermark in television is possibly the recent "stunt" whereby aeroplane observers are able to watch their own landing on the screen installed in the machine.

Creating Correct Reverberation

A promising new development in sound engineering was described by Goldmark and Hendricks, of the Columbia Broadcasting System—an electro-optical method of producing synthetic reverberation. The original programme is recorded on the periphery of a disc coated with a phosphorescent substance by a modulated light source. The phosphorescence excited by the light decays rapidly in the well-known manner, and while the images are decaying they are picked up at predetermined intervals with photo-cells. The reverberation signals so obtained can be mixed in with the original recording, the combined effect replacing the older method of the use of echo chambers.

The Film Library

The Museum of Modern Art, where "ancient" films are being reshown daily to interested audiences, came in for its share of attention at the Convention. In July last representatives of twelve foreign countries attended the first international Congress, and the aims of the library in storing historical films and films of international interest in their two million dollar building were outlined.

New Processes

Among the whispered side talks were rumours of at least one new three-colour process, a mixture of additive and subtractive methods of Continental origin, and a new enterprise for emulsioning cine. film, negative and positive, which may introduce some competition in an ever-widening field. Dr. Kalmus, of Technicolor, by the way, gave the chief talk at the semi-annual banquet.

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Big Demand for AvoMeter Instruments

A BIG demand is being experienced by Automatic Coil Winder and Electrical Equipment Co., Ltd., for its product, and the company announces that although they are extremely busy on work of national importance, they are still in a position to supply the requirements of the kinema Industry. They hope that all clients will place their orders as far in advance as possible of delivery dates, so as to enable them to keep their works running as smoothly as possible.

The Model 7 Universal AvoMeter, as its name implies, is designed for use on both A.C. and D.C. supply. The one instrument provides no fewer than 46 ranges of direct readings, and complies fully with the accuracy requirements specified for British Standard first-grade instruments.

Without the use of external shunts or multipliers, and using two terminal points only, the Model 7 AvoMeter gives readings of current (A.C. and D.C.); voltage (A.C. and D.C.); resistance; audio-frequency power output; and decibels. Power output can be measured from a few milliwatts to 4 watts in an internal impedance of 4,000 ohms, and calibration of the decibel scale is from — 10 db. to + 15 db., 50 milliwatts being taken as the reference level.

The instrument is effectively damped so that it is dead-beat in action. An automatic cut-out protects the meter from damage through severe overload, and automatic compensation is provided for errors which might arise through variations in temperature. The instrument is fitted with a strong leather carrying handle, and a stout leather case is also available if required.

Fully descriptive literature may be had free on application to the sole manufacturers, the Automatic Coil Winder and Electrical Equipment Co., Ltd., Winder House, Douglas Street, S.W.1.

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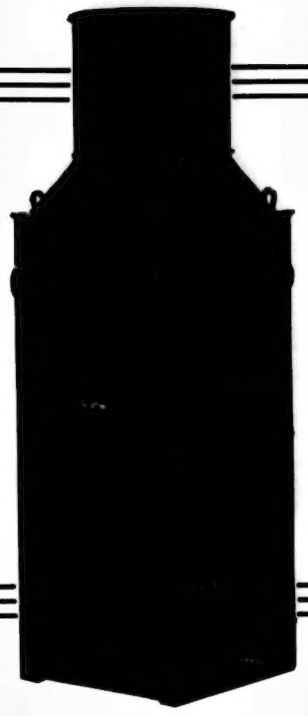
THAT HAS SAVED HUNDREDS OF USERS THOUSANDS OF POUNDS



By virtue of their patented ballasting circuit and the entire absence of maintenance and replacements, Westinghouse Metal Rectifiers save users on power consumption, maximum-demand charges and upkeep costs.

One typical example is at the "Rotunda," Dublin, where careful observation over a lengthy period shows that the Westinghouse Rectifier is saving 246 units per week over the generator previously used.

Another is at the "Regal," Warminster, where, despite the use of H.I. carbons with their higher cost, a nett saving of over £60 a year, with an increase in screen light from 6.1 to 10.2 C.P. is achieved, compared with the old valve rectifier.

Westinghouse Metal Rectifiers will do the same for you also. They will save you money . . . and give you better projection. Descriptive pamphlet No. 11G tells you all about them. Write for a copy to Dept. I.K.

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WHAT YOUR MIRROR SHOULD SEE

MUSIC FOR DECEMBER 11 RELEASES

Compiled by A. W. OWEN

"THE SUN NEVER SETS" (General F.D.)

CERT. A. 8,736 ft. Reg. No. F.2051. Reviewed in KINE. June 29, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Basil Rathbone, Douglas Fairbanks, Jun.,
ATMOSPHERE.—Spectacular romantic melodrama of Service and family tradition, chiefly in Gold Coast sequences, told with fine patriotic sentiment.
ORGAN.—"Imperial March," Elgar (Novello), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.3163.

"WINTER CARNIVAL" (United Artists)

CERT. U. 8,188 ft. Reg. No. F.2247. Reviewed in KINE. September 7, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Ann Sheridan, Richard Carlson.
ATMOSPHERE.—Collegiate romantic comedy-drama, in reality a pageant of winter sports and pastimes.
ORGAN.—"Bal Masque," Valse Caprice, Fletcher (Hawkes), with adaptation from the piano conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1914 (orchestra).

"MAN ABOUT TOWN" (Paramount)

CERT. A. 7,592 ft. Reg. No. F.2107. Reviewed in KINE. July 13, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Jack Benny, Dorothy Lamour, Edward Arnold.
ATMOSPHERE.—Comedy with music, depicting the crazy adventures of a theatrical producer who adopts the jealousy pose to win his disinterested leading lady.
ORGAN.—Theme songs, "Strange Enchantment" and "That Sentimental Sandwich" as short introduction, using professional song copies for adaptation.
NON-SYNC.—As organ, both theme songs recorded on Decca-Brunswick F.7174 (vocalist and dance orchestra).

"SPIES OF THE AIR" (A.B.P.C.)

CERT. A. 6,982 ft. Reg. No. Br.R.1828. Reviewed in KINE. April 20, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Roger Livesey, Barry K. Barnes, Joan Marion.
ATMOSPHERE.—Espionage melodrama concerning a test pilot's bid to steal the secret of an aeroplane super-charger for an enemy power.
ORGAN.—"Marinarella" Overture, Fucik, finale section only (Bosworth), with adaptation from the piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1037 (orchestra).

"THE GIRL FROM MEXICO" (RKO-Radio)

CERT. U. 6,435 ft. Reg. No. F.2030. Reviewed in KINE. July 6, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Lupe Velez, Donald Woods.
ATMOSPHERE.—Romantic comedy of a Mexican fiery native singer's adventures in New York.
ORGAN.—"South of the Border" (Down Mexico Way), with adaptation from the vocal-piano copy.
NON-SYNC.—As organ, recorded on Columbia F.B.2236 (orchestra), Columbia F.B.2232 (Turner Layton).

"ONE THIRD OF A NATION" (Grand National)

CERT. A. 6,400 ft. Reg. No. F.2250. Reviewed in KINE. August 24, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—Sylvia Sidney.
ATMOSPHERE.—Sociological melodrama, an indictment of the slum landlord. The story is unfolded in sordid New York settings.
ORGAN.—"Chanson Triste." Tschaikovsky (N.C.). with adaptation from any pianoforte solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.3325 (organ).

"PANAMA PATROL" (Grand National)

CERT. A. 6,274 ft. Reg. No. F.1882. Reviewed in KINE. May 25, 1939.
PUBLICITY.—One 6-sheet.
STARS.—Leon Ames, Charlotte Wynters.
ATMOSPHERE.—Espionage drama in which Oriental spies and United States Secret Service agents are engaged in a battle of wits, and code deciphering methods are illustrated.
ORGAN.—"The Pursuit" ("Minnehaha"), S. Coleridge-Taylor (Hawkes), with adaptation from the piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1916 (orchestra).

"BOY SLAVES" (RKO-Radio)

CERT. H. 6,017 ft. Reg. No. F.1833. Reviewed in KINE. May 11, 1939.
PUBLICITY.—One 6-sheet.
STARS.—Anne Shirley, James Ellison.
ATMOSPHERE.—Juvenile melodrama depicting the brutal treatment apparently accorded to child labour in the turpentine fields of America.
ORGAN.—"Denunciation," Incidental, Charrosin (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1920 (orchestra).

"STREET OF MISSING MEN" (British Lion)

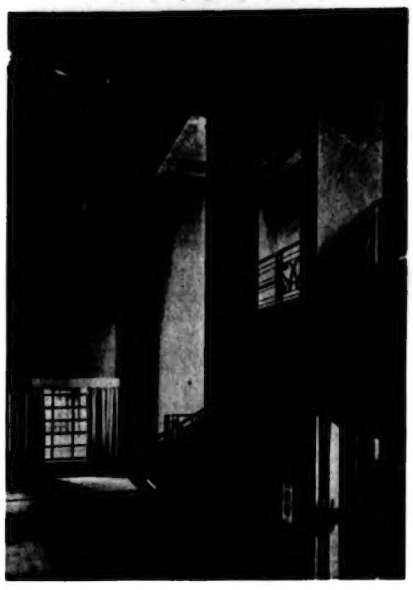
CERT. A. 5,739 ft. Reg. No. F.2079. Reviewed in KINE. July 13, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—Charles Bickford.
ATMOSPHERE.—Gangster melodrama with regeneration theme and big fire finale which is a reminder that crime does not pay.
ORGAN.—"Dramatic Agitato," Ketelbey (Bosworth), with adaptation from the piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1033 (orchestra).

"6,000 ENEMIES" (M-G-M)

CERT. A. 5,134 ft. Reg. No. F.2112. Reviewed in KINE. July 27, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Walter Pidgeon, Rita Johnson.
ATMOSPHERE.—Melodramatic story of prison life, in which a crime-crusading district attorney is framed into a penientiary, where the inmates seek revenge.
ORGAN.—"Prelude in C Sharp Minor," Rachmaninoff (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia D.X.87 (symphony orchestra).

C. G. Portch, well known to all users of Westinghouse rectifiers, has returned to the Navy with the rank of Lieutenant-Commander. Sales and servicing of Westinghouse rectifiers are now under the direct control of S. A. Stevens, B.Sc., A.M.I.E.E., who is still to be found at York Road, King's Cross.

Liverpool Guild Debate



The lofty entrance hall of the Ritz, Clapton, described on page vi

NEW COLOUR PROCESS

A colour photography abstract (No. 506,331) in the name of Groves, W. W. (I. G. Farbenindustrie Akt.-Ges.), describes the process as follows:—

Coloured kinematograph films are produced by printing by imbition from swollen gelatine reliefs made by printing on bichromated gelatine layers from black and white positive component colour records produced by printing from a complementary coloured negative on multilayer material which has been exposed to the original and developed to colour. The colour formers may be present in the developer or in the sensitive material and in the latter case may be fast to diffusion. Suitable multi-layer films are described in Specifications 458,400, 465,823, 479,838, 483,000, 484,698, 489,093, 489,274, 491,958, and 491,959. Colour control copies may be produced by printing the negative on similar material and developing to a positive colour picture. A sound record may be printed on the final film by imbibition or in the form of a silver image or both may be superimposed. The sound record may also be printed by imbibition on the opposite side of the support using a dye solution containing a solvent for the material of the support.

Trainees

"JOBS MUST BE RESTORED"

Dangers of Dilution

"WE will accept as trainees any dependant, whether male or female, of a member of our own organisation who is called up for national service, on the written undertaking of the theatre proprietor that the member's position will be restored to him on his return to civil life."

This resolution, together with a rider that "a woman is not fitted to be left in sole charge of a projection room, in the interests of public safety," was adopted at the meeting of the Liverpool Court of the Guild of British Kinema Projectionists and Technicians, held at the Film Institute Society's Rooms in Bluecoat Chambers, Liverpool, on Sunday (5th November).

H. B. Smith, who presided, said the trade unions generally had agreed to some form of dilution of labour to carry on during the national emergency.

"We have a patriotic duty, and we have a duty to ourselves. No self-respecting firm would take advantage of the present circumstances and use dilution as a lever to obtain a supply of cheap labour. As regards the financial side, I do not think our money will drop.

"Our employers want the projection room staff. We do not want to lower the status of the projectionist, neither do we want to create an artificial supply of cheap labour which might be used by irresponsible people against us.

"You can bet your bottom dollar that whether we help or not the shows will be kept going by hook or by crook. The question is, What are we going to do to help and at the same time safeguard our interests?"

Dependants as Trainees

In the discussion Mr. Smith suggested that dependants of members called up for service should be accepted as trainees on an undertaking being given by the theatre proprietor that the member's position would be restored to him on return to civil life.

J. E. Hunt proposed the resolution which was adopted.

The question was asked by Mr. Hunt whether provision should be made for trainees to attend theatres for a week or more before taking over duties to obtain preliminary experience in rewinding, jointing, etc.

Mr. Smith: Yes. If a projectionist who is to be called up has say, a brother who is to take the position, the trainee should go to the theatre as often as possible to obtain preliminary experience.

Supposing a man took over the position and was trained, remarked one member, there was a danger that he would not be prepared to give up the job to the regular projectionist when he returned. Would it not be advisable to have a clause in the agreement, to be signed by the dilutee, that he would relinquish the position in favour of the member who was called up for service?

It was pointed out that the theatre proprietor would be required to sign an agreement to that effect.

On the proposition of H. B. Jacks it was decided to add a clause to be signed by the trainee, that on the member returning to civil life, the trainee would vacate the position as soon as possible.

To draw up the agreement and make arrangements for the practical training of dilutees, the following sub-committee was appointed: Messrs. H. B. Smith, P. T. McInerney, T. J. Ashton, W. Patterson and A. Wilson.

It was stated that owing to the war it was impossible for the Court to secure lecturers to address their meetings. As they functioned as a technical society, this was likely to rob their meetings of an important feature.

On the proposition of H. B. Jacks, it was decided that at future meetings discussions should be arranged amongst members.

SERVICE...

The reorganisation of our staff which was very much depleted at the outbreak of hostilities has now been completed, and we are now able to resume our full service. There will be no need to remind all Exhibitors that Coltmans supply display frames for every position in the theatre, both interior and exterior, and keep these filled with *COMPLETE PUBLICITY* for current and advance bookings.

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Embassy, Bridgend

DAVID NYE'S PLEASING DESIGN

BRIDGEND'S new kinema, the Embassy, opened last month, can lay claim to being designed to give the maximum of comfort to its patrons as well as providing a handsome theatre and an attractive programme.

To effect the first, seats have been widely spaced to 2 ft. 10 in. in the stalls and 3 ft. 3 in. in the balcony. Moreover, a well-designed Plenum installation, which compares with any in the country, provides fresh air, warmed or cooled, according to season.

Exterior Appeal

David E. Nye, L.R.I.B.A., F.I.A.A., the architect, has set himself to achieve the second, and a theatre efficient and attractive is the result. A pleasing design in red brick with stone dressings and with a fin feature on the left has been provided, the front being broken above the canopy by a large window lighting the café-foyer at the back of the balcony, and over this stone louvres which admit on to the Plenum system.

Five doors admit to the entrance hall, where a walnut pay-box with enriched grille is centrally placed against the rear wall. Concealed light sources illuminated the entrance hall, which has on the extreme right a cloakroom and on the extreme left a stairway to the balcony and café.

To proceed to the auditorium two pairs of doors in centre admit to a draught lobby, which effectively excludes chill. Pinks and golds are included in the general decoration, while a striking feature of the ante-proscenium walls are raised designs in plaster of a running foliage design coloured silver.

The effect when these are illuminated by the footlights by curtain reflection when colour changes are made becomes very beautiful indeed, the relief of about 4 in. off the wall surface becoming very effective in the emphasised shadows. This form of decoration runs inward from the proscenium towards the balcony and thus covers a considerable space. W. J. Furse and Co., Ltd., have supplied and installed curtain controls and fireproof shutters for operating-box. As mentioned above, the seating is widely spaced; the total of 1,250 seats could have been made much greater had numbers not been sacrificed to comfort.

Possible Extensions

While at present the kinema will function as a picture house, the proprietors have envisaged the possibility of legitimate productions being produced: thus, in the plans there appears a pencilled-in design for a stage with flies, dressing-rooms, etc., should these be needed.

It remains to mention the café on the balcony floor, a roomy apartment which will no doubt be well patronised, having an outlook over the canopy to the roadway beyond.

The Embassy is fortunate in being built on a site which allows for parking of cars, both in front and at the rear.

A complete electrical installation has been made by Requirements Electrical and Engineering, Ltd., where a Chloride battery of 48 sealed-in cells, with a capacity of 40 amp.-hours at the 10-hour rate of discharge, operating on a 100-volt floating battery system, has been installed.

Contractors include: Decoration, Mollo and Egan; fibrous plaster, Plaster Decorations; Plenum plant, J. Jeffreys and Co., Ltd.; vacuum installation, British Vacuum Cleaner and Engineering; electrical installation, Requirements Electrical; furnishing, draperies, etc., Spalding, Nottingham; lighting fittings, F. H. Pride.

Fairview, Grand, Dublin

OPENS WITH INCREASED CAPACITY

Built eleven years ago, in the centre of the Fairview, Marino, Donnycarney and Killester districts of Dublin—which has now expanded beyond all recognition—the popular suburban Fairview Grand Cinema, which has been undergoing extensive reconstruction, reopened without formality to the public last week.

The improvements were taken in hand some months ago, when the managing director, Leonard Ging, jumped at the opportunity of acquiring an adjacent site which would give a frontage on the main Fairview road, making a fine new front entrance overlooking Fairview Park.

The rebuilt house bears striking witness to the progressive ideas of Mr. Ging—who is also managing director of three more modern suburban houses, the Strand, Drumcondra Grand, and Sutton Grand—and to the ability of Henry J. Lyons, the architect.

The taking in of an area of more than a third of the compass of the original building has made it possible to increase the seating accommodation from 1,300 to 1,700, and at the same time to provide greater space between the seats, wider aisles, more and larger exits, and an entrance vestibule which compares with any of the central city kinemas.

The vestibule is somewhat deep and leads to the side of the house, the auditorium being set at right angles to the entrance.

A delightful effect has been achieved in lighting the proscenium from the front of the balcony by means of units set into the front. These are three-colour and operate with concealed lighting in the proscenium arch, footlights and head batten to concentrate brilliant lighting effects upon the curtains, screen and stage. This has been the work of Walturdaw, and this firm has also equipped the Fairview with delightful stage draperies.

The lighting also enhances the well-designed grilles in the splay walls, as this part of what is normally the proscenium is enclosed in the proscenium arch which is brought well out into the auditorium, a sense of oneness between stage and screen on the one hand and auditorium on the other is happily achieved.

Other lighting is by means of bowls fibrous plaster bowls fixed to the walls which throw light upwards in a fan

★ ★ ARCS: *they've got to be* STRONG *to stand this racket* ★ ★

Humphrey Bogart, who plays the title role in Warner's THE RETURN OF DR. X

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING NOV. 16

LONDON

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
Thur., Nov. 9	3 p.m. ...	Cambridge ...	Fifth Avenue Girl; March of Time, No. 6.	RKO-Radio ...	Ginger Rogers ...	—
Fri., ,, 10	11 a.m. and 3 p.m.	Own Theatre ...	Blind Folly; Sage Brush Serenade	RKO-Radio ...	—— ...	—
Mon., ,, 13	11 a.m. and 3 p.m.	Own Theatre ...	Timber Stampede; Salt of the Earth.	RKO-Radio ...	—— ...	—
,, ,, 13	3 p.m. ...	New Gallery ...	Angels Wash Their Faces ...	Warner	Ann Sheridan	—
Tues., ,, 14	3 p.m. ...	G.-B. Theatre ...	Valley of Terror; Ghost Went West.	Exclusive ...	—— ...	—
,, ,, 14	11 a.m. ...	New Gallery ...	Hoots, Mon!	Warner	Max Miller	—
,, ,, 14	3 p.m. ...	New Gallery ...	The Return of Dr. X.	Warner	Humphrey Bogart ...	—
,, ,, 14	11 a.m., 3 p.m. and 6.30 p.m.	Century Theatre	The Rains Came	20th Century-Fox	Tyrone Power ...	—
Wed., ,, 15	3 p.m. ...	G.-B. Theatre ...	What Men Live By; Your Birthday Predictions for 1940.	Exclusive ...	—— ...	—
,, ,, 15	3 p.m. ...	Cambridge ...	She Couldn't Say No	A.B.P.C. ...	Tommy Trinder ...	—
,, ,, 15	11 a.m. ...	New Gallery ...	Nancy Drew and the Hidden Staircase.	Warner	——	—
,, ,, 15	3 p.m. ...	New Gallery ...	Espionage Agent	Warner	——	—
,, ,, 15	11 a.m. ...	Celluloid	Rape of Czechoslovakia; Midsummer Day's Work; Colour Flight.	Anglo-American...	——	—
,, ,, 15	10.45 a.m., 12.50 p.m., 3 p.m., 5.10 p.m., 7.20 p.m. and 9.30 p.m.	Empire	Every Other Jack a Lady ...	M-G-M	Lana Turner	—

BIRMINGHAM

Fri., Nov. 10	10.30 a.m. ...	Forum	Sons of the Sea	Grand National...	Leslie Banks	U
,, ,, 10	10.30 a.m. ...	West End ...	Hawaiian Nights	General F.D. ...	Johnny Downs	U
,, ,, 10	10.15 a.m. ...	Tatler	Professor Mamlock	British Lion ...	—— ...	A
Tues., ,, 14	10.30 a.m. ...	Futurist	Blondie Takes a Vacation ...	Columbia ...	Arthur Lake	A
,, ,, 14	10.30 a.m. ...	Forum	Lucky to Me	A.B.P.C. ...	Stanley Lupino ...	—
,, ,, 14	10.30 a.m. ...	West End ...	Tropic Fury	General F.D. ...	Richard Arlen ...	A
,, ,, 14	10.45 a.m. ...	Paramount ...	Fifth Avenue Girl	RKO-Radio ...	Ginger Rogers ...	—
Wed., ,, 15	10.45 a.m. ...	Scala	I Stole a Million	General F.D. ...	George Raft	A
,, ,, 15	10.45 a.m. ...	West End ...	Full Confession	RKO-Radio ...	Victor McLaglen ...	—
Thur., ,, 16	10.30 a.m. ...	West End ...	A Window in London	General F.D. ...	Michael Redgrave ...	A

CARDIFF

Fri., Nov. 10	10.30 a.m. ...	Olympia	The Man They Could Not Hang	Columbia ...	Boris Karloff ...	H
,, ,, 10	2.30 p.m. ...	Capitol	French Without Tears	Paramount ...	Ray Milland	A
,, ,, 10	10.45 a.m. ...	Odeon	They Asked for It	General F.D. ...	William Lundigan ...	U
Tues., ,, 14	10.30 a.m. ...	Olympia	Golden Boy	Columbia ...	William Holden ...	A
,, ,, 14	10.45 a.m. ...	Odeon	I Stole a Million	General F.D. ...	George Raft	A
,, ,, 14	10.45 a.m. ...	Empire	Fifth Avenue Girl	RKO-Radio ...	Ginger Rogers ...	—
,, ,, 14	10.45 a.m. ...	Park Hall ...	Professor Mamlock	British Lion ...	—— ...	A
Wed., ,, 15	10.30 a.m. ...	Olympia	Hell's Cargo	A.B.P.C. ...	Robert Newton ...	A
,, ,, 15	10.45 a.m. ...	Odeon	Hero for a Day	General F.D. ...	Dick Foran	U
,, ,, 15	10.45 a.m. ...	Park Hall ...	Full Confession	RKO-Radio ...	Victor McLaglen ...	—

GLASGOW

Fri., Nov. 10	10.45 a.m. ...	Cranstons ...	Hawaiian Nights	General F.D. ...	Johnny Downs ...	U
Tues., ,, 14	10.45 a.m. ...	La Scala ...	Sons of the Sea	Grand National...	Leslie Banks	U
,, ,, 14	10.45 a.m. ...	Picture House ...	Arsenal Stadium Mystery ...	General F.D. ...	Leslie Banks	—
,, ,, 14	10.45 a.m. ...	Regal	Fifth Avenue Girl	RKO-Radio ...	Ginger Rogers ...	A
Wed., ,, 15	10.45 a.m. ...	La Scala ...	Tropic Fury	General F.D. ...	Richard Arlen ...	—
,, ,, 15	10.45 a.m. ...	Paramount ...	Full Confession	RKO-Radio ...	Victor McLaglen ...	A
Thur., ,, 16	10.30 a.m. ...	Regal	Hell's Cargo	A.B.P.C. ...	Robert Newton ...	A
,, ,, 16	10.45 a.m. ...	Picture House ...	A Window in London	General F.D. ...	Michael Redgrave ...	A

LEEDS

Fri., Nov. 10	10.30 a.m. ...	Paramount ...	Golden Boy	Columbia ...	William Holden ...	A
,, ,, 10	10.30 a.m. ...	Scala	Sons of the Sea	Grand National...	Leslie Banks	U
,, ,, 10	10.45 a.m. ...	Tower	On the Night of the Fire ...	General F.D. ...	Ralph Richardson ...	A
Tues., ,, 14	10.30 a.m. ...	Ritz	Hell's Cargo	A.B.P.C. ...	Robert Newton ...	A
,, ,, 14	10.45 a.m. ...	Tower	Hawaiian Nights	General F.D. ...	Johnny Downs ...	U
,, ,, 14	10.45 a.m. ...	Scala	Fifth Avenue Girl	RKO-Radio ...	Ginger Rogers ...	—
Wed., ,, 15	10.45 a.m. ...	Scala	Arsenal Stadium Mystery ...	General F.D. ...	Leslie Banks ...	A
,, ,, 15	10.45 a.m. ...	Paramount ...	Full Confession	RKO-Radio ...	Victor McLaglen ...	—
,, ,, 15	10.37 a.m. ...	Tower	Professor Mamlock	British Lion ...	—— ...	A
Thur., ,, 16	10.45 a.m. ...	Tower	Tropic Fury	General F.D. ...	Richard Arlen ...	A

LIVERPOOL

Fri., Nov. 10	10.30 a.m. ...	Forum	Golden Boy	Columbia ...	William Holden ...	A
,, ,, 10	10.45 a.m. ...	Trocadero ...	Arsenal Stadium Mystery ...	General F.D. ...	Leslie Banks	A
,, ,, 10	11 a.m. ...	Futurist	Professor Mamlock	British Lion ...	—— ...	A
Tues., ,, 14	10.30 a.m. ...	Forum	Hell's Cargo	A.B.P.C. ...	Robert Newton ...	A
,, ,, 14	10.45 a.m. ...	Scala	Tropic Fury	General F.D. ...	Richard Arlen ...	A
,, ,, 14	10.45 a.m. ...	Futurist	Fifth Avenue Girl	RKO-Radio ...	Ginger Rogers ...	—
Wed., ,, 15	10.45 a.m. ...	Scala	A Window in London	General F.D. ...	Michael Redgrave ...	A
,, ,, 15	10.45 a.m. ...	Paramount ...	Full Confession	RKO-Radio ...	Victor McLaglen ...	—
Thur., ,, 16	10.45 a.m. ...	Scala	They Asked for It	General F.D. ...	William Lundigan ...	U

MANCHESTER

Fri., Nov. 10	10.45 a.m. ...	Theatre Royal ...	Ten Days in Paris	Columbia ...	Rex Harrison ...	A
,, ,, 10	10.45 a.m. ...	Gaumont ...	Tropic Fury	General F.D. ...	Richard Arlen ...	A
,, ,, 10	10.45 a.m. ...	Oxford St. P.H.	The Lion Has Wings	United Artists ...	Ralph Richardson ...	—
Tues., ,, 14	11 a.m. ...	Theatre Royal ...	The Man They Could Not Hang...	Columbia ...	Boris Karloff	H
,, ,, 14	11 a.m. ...	Oxford St. P.H....	Lucky to Me	A.B.P.C. ...	Stanley Lupino ...	—
,, ,, 14	10.45 a.m. ...	Gaumont ...	A Window in London	General F.D. ...	Michael Redgrave ...	A
,, ,, 14	10.45 a.m. ...	Paramount ...	Fifth Avenue Girl	RKO-Radio ...	Ginger Rogers ...	—
Wed., ,, 15	11 a.m. ...	Theatre Royal ...	Blondie Takes a Vacation ...	Columbia ...	Arthur Lake	A
,, ,, 15	10.45 a.m. ...	Gaumont ...	On the Night of the Fire ...	General F.D. ...	Ralph Richardson ...	A
,, ,, 15	10.45 a.m. ...	Paramount ...	Full Confession	RKO-Radio ...	Victor McLaglen ...	—
,, ,, 15	11 a.m. ...	Oxford St. P.H.	Professor Mamlock	British Lion ...	—— ...	A
Thur., ,, 16	10.45 a.m. ...	Theatre Royal ...	They Asked for It	General F.D. ...	William Lundigan ...	U
,, ,, 16	10.45 a.m. ...	Oxford St. P.H....	The Fighting Gringo	RKO-Radio ...	George O'Brien ...	—

NEWCASTLE

Fri., Nov. 10	10.45 a.m. ...	Essoldo	A Window in London	General F.D. ...	Michael Redgrave ...	A
Tues., ,, 14	10.45 a.m. ...	Essoldo	Sons of the Sea	Grand National	Leslie Banks	U
,, ,, 14	10.45 a.m. ...	Tatler	Tropic Fury	General F.D. ...	Richard Arlen ...	A
,, ,, 14	10.45 a.m. ...	Westgate ...	Fifth Avenue Girl	RKO-Radio ...	Ginger Rogers ...	—
Wed., ,, 15	10.30 a.m. ...	Haymarket ...	Hell's Cargo	A.B.P.C. ...	Robert Newton ...	A
,, ,, 15	10.45 a.m. ...	Grainger ...	They Asked for It	General F.D. ...	William Lundigan ...	U
,, ,, 15	10.45 a.m. ...	Paramount ...	Full Confession	RKO-Radio ...	Victor McLaglen ...	—

NOTTINGHAM

Fri., Nov. 10	10.45 a.m. ...	News House ...	On the Night of the Fire ...	General F.D. ...	Ralph Richardson ...	A
Tues., ,, 14	10.45 a.m. ...	News House ...	Hawaiian Nights	General F.D. ...	Johnny Downs ...	U
,, ,, 14	10.45 a.m. ...	Hippodrome ...	Fifth Avenue Girl	RKO-Radio ...	Ginger Rogers ...	—
Wed., ,, 15	10.45 a.m. ...	News House ...	Arsenal Stadium Mystery ...	General F.D. ...	Leslie Banks	A
,, ,, 15	10.45 a.m. ...	Ritz	Full Confession	RKO-Radio ...	Victor McLaglen ...	—
,, ,, 15	10.30 a.m. ...	Scala	Professor Mamlock	British Lion ...	—— ...	A

SHEFFIELD

Fri., Nov. 10	10.45 a.m. ...	Central	The Star Maker	Paramount ...	Bing Crosby	U
,, ,, 10	10.45 a.m. ...	Cinema House ...	Frozen Limits	General F.D. ...	Crazy Gang	U
Tues., ,, 14	10.45 a.m. ...	Central	Night Work	Paramount ...	Charlie Ruggles ...	U
,, ,, 14	10.45 a.m. ...	Cinema House ...	On the Night of the Fire ...	General F.D. ...	Ralph Richardson ...	A
,, ,, 14	10.45 a.m. ...	Regent	Fifth Avenue Girl	RKO-Radio ...	Ginger Rogers ...	—
Wed., ,, 15	10.45 a.m. ...	Cinema House ...	Cat and the Canary	Paramount ...	Bob Hope	H
,, ,, 15	10.45 a.m. ...	Regent	Full Confession	RKO-Radio ...	Victor McLaglen ...	—
Thur., ,, 16	10.45 a.m. ...	Cinema House ...	Arsenal Stadium Mystery ...	General F.D. ...	Leslie Banks	A

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COMPANY MEETING.

ODEON THEATRES, LIMITED

Profit Estimate Exceeded

The second annual general meeting of Odeon Theatres, Limited, was held in London on Tuesday last.

Mr. Oscar Deutsch (chairman) said that the theatre profit had amounted to £513,380—an increase of £141,811—and the directors were recommending the same dividend as last year, namely—10 per cent.—less tax, and were proposing to plough back into the business in some form or another approximately 73 per cent. of the year's available profit, thus carrying out the conservative policy with regard to distribution of profits to which he had referred last year, and with which he was sure all the shareholders would agree.

At their last meeting he had given a short list of films which had been booked to their circuit which he had considered would be box-office winners. The success of his predictions in that respect was reflected in the accounts now before them, and he emphasised that point because of the equally satisfactory list of films, from both British and American studios, that the directors had so far already succeeded in securing for exhibition during the present financial year—they included "Lambeth Walk," "Mikado," "Spy in Black," "Good-bye Mr. Chips," "Wuthering Heights," "Nurse Edith Cavell," "Lion Has Wings," "Stage Coach," "Three Smart Girls Grow Up," "Q Planes," "Love Affair," "Four Feathers," etc., a list which, in his opinion, was unprecedented for its strength of box-office pulling power, and had also the important feature of being in an unbroken line. They had, since the completion of the account under review, maintained their turnover as compared with the previous year, apart from the period of compulsory closing.

As to the current year under present conditions, he could say with absolute conviction that there was a widespread National demand for the type of entertainment they provided, and whilst the company had lost money during the period when the theatres were compulsorily closed, they were back to normal in most areas, with an indication of increased demand.

THE FILM AND PROPAGANDA.

The screen had come into its own as exercising a powerful influence on the public mind no less powerful than Press or radio. The Government had now recognised the power of the film industry in this particular respect by setting up what was perhaps the most important division of the Ministry of Information—the film division, under the most able directorship of Sir Joseph Ball, a well-known and understanding friend of the industry for some time past.

The division had made a first-class start with Mr. Alexander Korda's film "The Lion Has Wings." On seeing the film he (the chairman) had taken immediate steps to secure the booking for their circuit at the earliest possible date in order to give Odeon patrons the opportunity of seeing this tremendously important film at its most topical moment.

The business they were doing in some areas was truly remarkable. Peace-time weekly records had been broken in the case of quite a number of theatres, and whilst in reception areas their turnover had naturally increased, there was, as yet, no evidence of any material drop in the evacuation areas. That might be, of course, due to the attractiveness of the product they had been showing week after week. They in this business had an even more important duty to fulfil in war-time than in peace-time, and they would do their part to keep faith with their patrons until peaceful times arrived once more.

The report was unanimously adopted.

KINEMATOGRAPH WEEKLY, Classified Advertisements

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Scale of Charges relating to Classified Advertisements

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If printed in Capital Letters, 3d. extra for every 10 words or less.

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Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied

SITUATIONS VACANT

VACANCY exists for Manager and Assistant Manager in small independent Midlands circuit; preference will be given to those possessing some experience of major circuit methods.—Applications, containing full particulars and stating salary required, may be addressed in confidence to L., Box 186, Kinematograph Weekly.

OPERATOR required, electrical knowledge; small kinema in Bucks; willing to be generally useful.—Full particulars to E., Box 204, Kinematograph Weekly.

WANTED, Chief Operator, or very good Second, with expert knowledge of W.E., for kinema in safe area. Write experience, wages, to Q., Box 191, Kinematograph Weekly.

WANTED for Glasgow, Commercial Artist with all-round Kinema Publicity experience in Cut-outs and Lettering; permanency.—D., Box 203, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER (46), 20 years consistently successful, circuit and independent; thoroughly competent all branches, including operating; highest testimonials; bond; large or small hall, anywhere.—A., Box 177, Kinematograph Weekly.

MANAGER, recently managing super, willing to accept small kinema.—F., Box 182, Kinematograph Weekly.

WANTED, Managerial position outside vulnerable areas; C3 man, age 44 years, at present General Manager of three city kinemas; nominal salary.—D., Box 180, Kinematograph Weekly.

EXPERIENCED Manager seeks post, town or country; would invest £500.—P., Box 190, Kinematograph Weekly.

AS Manager; military exemption; experienced; operating if required; passed St. John Ambulance examination, first aid and anti-gas duties; distance no object. Bond. — Apply, Edwards, 19, Arodene Road, London, S.W.2.

MANAGER desires change; age 45; smart appearance; 18 years' experience; London area preferred. —R., Box 192, Kinematograph Weekly.

HERBERT MAXWELL, well-known Radio Organist, desires appointment; fully experienced; stage and variety batons; last engagement Paramount, 3½ years.—Bavin, Castle Lane, Ilford, Bournemouth.

POSITION as Controller, General Manager, Buyer or Assistant; good organiser; sole charge or work to instructions; 20 years' experience; references; bond.—X., Box 198, Kinematograph Weekly.

MANAGER, young, keen, hard worker; 12 years' experience of all branches and every type of kinema; no kidder, just straightforward, honest and capable.—W., Box 197, Kinematograph Weekly.

MANAGER at liberty; 25 years' experience (A to Z); willing to work anywhere.—W. L. David, 47, Marshfield Street, Newport (Mon.).

SITUATIONS WANTED (cont.)

LIVE-WIRE Showman Manager, with a backing of 25 years' experience of the trade, open for immediate managerial proposition that calls for results and not excuses.—C., Box 202, Kinematograph Weekly.

EXPERIENCED Manager seeks change; present manager of modern super; capable of taking charge of two or more theatres; publicity expert; exempt from military service.—Apply, Box 201, Kinematograph Weekly.

MANAGER, vacant; first-class references; relieving not objected to; ex-Serviceman.—Z., Box 199, Kinematograph Weekly.

MANAGER desires change; smart appearance; splendid record; thoroughly competent all branches; exempt from military service; Midlands preferred.—Apply, A., Box 200, Kinematograph Weekly.

WANTED Engagement, Advertiser 6 ft. Teetotaler. Educated. Middle-aged. Smart appearance. Personality. Active. Advertising expert. Life's showman experience, was famous artist stunts breaking kinema records. Had own enterprises. Resident. Touring. Vacant December, any proposition, would increase takings popular kinema any large provincial town, if desired arrange own original house-packing stunts. Competitions. Featuring children's matinées, reasonable terms.—Advertiser, 21, Tudor Road, Cardiff.

CHIEF Operator-Electrician desires change; W.E., B.T.-H.; long experience; excellent references.—Write, c/o W., 40D, Comeragh Road, West Kensington.

FIRST-CLASS Chief Operator or Circuit Engineer seeks permanency; London or West; long and varied experience; nothing too big; over 40; last job lost through rebuilding as theatre; £4 10s. upwards, according to job.—Mason, 94, Bessborough Road, Harrow, Middlesex.

WANTED engagement, Chief Operator-Electrician; 20 years' experience; eight years W.E. system; any machine or plant, H.I.; full maintenance; perfect projection; £3 10s. for permanent engagement; anywhere.—Chief, 28, Lilford Road, Camberwell, S.E.5.

DISENGAGED, thoroughly experienced first-class Chief seeks situation, anywhere; any set or projector; salary £4.—Operator, 125, Hankinson Road, Bournemouth.

CHIEF Operator, vacant, seeks perm., anywhere; leading systems; motor-generators, rectifiers; salary £4.—Operator, Paxlea, 2, Bourne Vale Road, Parkstone.

LADY seeks Shorthand-typist or, preferably, secretarial position; many years' film experience, reliable; disengaged; £3.—"F.," 30, Glebe Road, N.3.

FINANCIAL

CAPITAL.—London Financial House of standing invites SOUND PROPOSITIONS. Established Businesses and schemes. Limited company formation.—PRINCIPALS, write, J., Box 586, Kinematograph Weekly.

KINEMAS FOR SALE & WANTED

WANTED rent Kinema; minimum seating capacity 750; North preferred.—9, Newhall Avenue, Broughton Park, Manchester.

TWO Suburban Kinemas to let; joint takings for last four weeks £2,493.—Apply by letter, Loughborough Playhouse, Ltd., 52, Portland Place, W.1.

RESPONSIBLE Exhibitor is looking for a reasonable kinema proposition.—Write, giving full particulars, in confidence, to F., Box 205, Kinematograph Weekly.

FOR SALE AND WANTED

WANTED, two High-intensity Lamps, 10-in. mirrors; automatic feed; 44-50 volt, 60 amp. burning; good condition.—Y., Box 198, Kinematograph Weekly.

PATENTS

The Proprietor of British Patent No. 332,898 for "Method of Producing Kinematograph Films for Synchronous Working with Sound Films" desires to enter into negotiations with a firm or firms for the sale of the Patent, or for the grant of licences thereunder.—Further particulars may be obtained from Marks and Clerk, 57 and 58, Lincoln's Inn Fields, London, W.C.2.

PUBLIC NOTICES

ADMINISTRATIVE COUNTY OF MIDDLESEX.
APPLICATION FOR PROVISIONAL APPROVAL OF PLANS.

I, WILLIAM R. GLEN, F.R.I.A.S., L.R.I.B.A., of 30/31, GOLDEN SQUARE, LONDON, W.1, hereby give notice that I intend to apply at the Meeting of the Entertainments Committee of the County Council of Middlesex to be held on MONDAY the 4th DECEMBER, 1939, for the provisional approval of DETAILED plans of a CINEMATOGRAPH THEATRE situated in 47/53, CRAVEN PARK ROAD, HARLESDEN for which it is proposed subsequently to apply for a CINEMATOGRAPH LICENCE AND MUSIC AND DANCING LICENCE.

The deposited plan may be inspected at the Arnos Grove Council School, Wilmer Way, Southgate, on week-days except Saturdays, between the hours of 10 a.m. and 4 p.m.

Notice of any objection to the approval of the plan must be lodged with me in writing at the above address, and also with the Clerk of the County Council, Guildhall, Westminster, S.W.1, at least seven days before the aforesaid meeting. Such notice must state the grounds upon which the objection is made.

Dated this THIRD day of NOVEMBER, 1939.

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